DOCUMENT RESUME

ED 175 197 EC 120 109

AUTHOR	Ross, Wendy, Ed.: And Others
TITLE	Children's Experimental Workshop: Expanding the Park Experience to Children with Special Needs.
INSTITUTION	National Park Service (Dept. of Interior), Washington, D.C. National Capital Parks.
SPONS AGENCY	National Endowment for the Arts, Washington, D.C.
PUB DATE	79
NOTE	170p.: Pictures may film poorly
AVAILABLE FROM	Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock No. 024-005-00735-1)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	*Creative Activities: Creative Art: Creative Development: Creative Dramatics: *Handicapped Children: Neighborhood Centers: Parks: *Program Development: Recreational Facilities: *Recreational Programs: Site Selection: Workshops
IDENTIFIERS	*Childrens Experimental Workshop

ABSTRACT

The handbook was designed to assist those interested in developing accessible programs for the handicapped in a variety of settings - parks, recreational areas, community centers, and other cultural and educational facilities - by providing information on how the Children's Experimental Workshop (CEW) was created, implemented, and evaluated. The first section provides an account of methods tested in the ongoing program and describes people most intimately associated with the workshops. Section 2 details a typical day's activities in the CEW program. The third section is an interview with one instructor exploring her feelings working with the CEW. The fourth section provides step by step instructions for creative projects in the following areas: pottery, puppets, story telling, weaving, batik, and earth color painting. The final section gives names and addresses of resources with information on such topics as fund raising and physical accessibility, and program notes and suggestions on initiating and planning an interpretive arts workshop, insuring site accessibility, writing a program proposal, and scheduling the program. (Author/PHR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED175197

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

children's experimental workshop

EC120109

Expanding the Park Experience to Children with Special Needs

Project Director and General Editor
Wendy Ross

Editors
Allan Lefcowitz
Barbara Lefcowitz
Ann Slayton-Leffler

A publication of the National Capital Parks
of the National Park Service

Funded in part by a grant from
the National Endowment for the Arts
Expansion Arts Division

U.S. Department of the Interior, National Park Service, Washington, D.C. 1978

Library of Congress Cataloging in Publication Data

United States. National Park Service
Children's Experimental Workshop

Bibliography: p. 167
1. Handicapped Children -- United States -- Recreation
2. Handicapped Children -- United States -- Education
3. United States. National Park Service
I. Ross, Wendy, 1946- II. Lefcowitz, Allen
GV 183.6.U54 1978 790.19'6 78-24461

For sale by the Superintendent of Documents,
U.S. Government Printing Office, Washington, D.C. 20402
Stock Number: 024-005-00735-1

☆U.S. Government Printing Office: 1979 0-275-479

dedication

This book is dedicated to all of those who participated in and committed themselves to sharing their artistry and energy in making the Children's Experimental Workshop a reality:

The children, teachers, and group leaders from Anacostia Neighborhood Museum, Parkchester Housing Cooperative, Friendship House, Fides Neighborhood House, Adams Community School, Cooke School, Morgan School, Oyster School, Rock Terrace Vocational Rehabilitation Unit, Holly Park Orthopedic Unit, Jackson School for the Visually Handicapped, John Eaton School, Sharpe Health School, Catherine Reed School, and Janney School.

The performing artists and enrichment groups—Bob Alexander and The Living Stage, Michael Cotter and The Blue Sky Puppet Theatre, Bernice Ross and The Chautauquateer Marionettes, The Palisades Theatre Company, Archaesus Productions, Bob Brown Marionettes, The American Celebration Theatre Series, African Heritage Dancers and Drummers, and Adventure Theatre.

The individual artists intimately involved in leading the workshops—Joe Pipik, music and puppetry; Michael Auld, West Indian batik and tie dye; Stephanie Koziski, the use of natural materials; Jean Bollinger, international folkdancing; Seda Galenian, dance and movement; Laureen Summers, weaving; Michael Cotter, music and puppetry; Vickie Noonan, pottery; Greg Reynolds, dance; Rosa Scott, drama; Bernard Gibson, dance; Stacey Marckwald, drama; JoAnn Cradick, puppetry; Sue Hinkel, puppetry; and Allen Stevens, puppetry.

The members of the National Park Service who played many roles in the program—Gloria Fein, Carol Lee, Corky Mayo, Ray Kelly, Eric Pierpont, Ed Wineholt, Veronica Dolsey, Tina Short, Bob Hartman, Suzanne Gordon, Joe Briscoe, the ladies of the Robert E. Lee Memorial, Stacey Marckwald, and Bill Anderson.

And especially, the rare complement of volunteers and apprentices who are too numerous to mention but whose energy and love made the program happen.

foreword

The guiding philosophy of the National Park Service is that parks are preserved for the use and benefit of the people.

One of the greatest concerns is our work towards developing improved ways to further assure that this philosophy embraces all people, including every diverse group and special populations such as the visually and physically handicapped, the mentally retarded, and those from varying ethnic backgrounds.

The Children's Experimental Workshop at Glen Echo Park is a fine example of the substantial progress we are making toward this commitment—to make parks beneficial, comfortable, and enjoyable for everyone.

This handbook explains our approach and gives a fresh look at this unique workshop which has become an invaluable tool for relating to all children who come to National Parks for all kinds of reasons. The concept originated at Glen Echo, but is rapidly becoming a model for other urban parks across the country.

The workshop programs use federal park resources to cultivate positive group interaction and to stimulate young people—both the able-bodied and the handicapped—to exercise their own creative resources in interpreting their surroundings. It recognizes the presence and importance of American diversity, regardless of physical limitation.

In his 1977 address to the first White House Conference on Handicapped Individuals, President Carter added a new dimension to his fight for "human rights." He said, "The time for discrimination against the handicapped in the United States is over . . . [The law and regulations] require that when programs are made available to the public, those programs are made available to the handicapped public . . . It is almost inconceivable . . . that these basic rights have been delayed so long. These are not times for thanksgiving, but for a sustained demand and a time to assess other opportunities in the future."

Throughout the National Park System, we are committed to this goal and invite every American to join our efforts to tear down the walls of discrimination in park opportunities and to help us better serve and benefit every American.

William J. Whalen

William J. Whalen
Director
National Park Service

preface

The National Park Service was created to preserve and protect the natural resources of the park system for this and future generations. To carry out this mission, parks must be accessible to all persons, both able-bodied and disabled, and our interpretive programs must likewise be designed to accommodate all persons.

Too often physical barriers or limitations can prevent a person from fully enjoying parks and their resources.

We are working to insure that this does not happen to any of the residents of or visitors to the Washington area who can and should enjoy our park areas and park programs. We envision our parks as places where all persons, regardless of physical limitations, can join together for a mutually rewarding park experience.

One approach has been through the Children's Experimental Workshop which serves as a model for other urban areas. Since its inception in 1972, this program has grown far beyond the experimental stage. We are finding that for many young children, the field trips from which basic environmental values are drawn and expressed through a variety of cultural themes are their first experience of this type. Many of the children express a desire to return again and again.

We have tried in this book to describe the program and illustrate how the elements can be used and adapted elsewhere. The book demonstrates that the rich heritage and natural wonder of our magnificent land and National parks belong also to the children, all children, to use and enjoy.

We are also saying Welcome!

Jack Fish

Jack Fish
Director
National Capital Parks

acknowledgments

Many individuals and groups have made invaluable contributions to success of this program and project. Special thanks go to the following people and organizations:

Jack Fish, Director, National Capital Parks, National Park Service, and Hugh Muller and Manning Mosley of his staff for their loyal support of this program for many years and now of this book.

Vernon Dame, Chief of Interpretation and Visitor Services for the National Park Service, and Dave Karraker, Superintendent of the NPS Mather Training Center, for their support of this book.

The Greater Washington Chapter of the Muscular Dystrophy Association.

The National Recreation and Parks Association for their early support of this program.

The Expansion Arts Division of the National Endowment for the Arts.

Paul Hippolitus, President's Committee on Employment of the Handicapped.

Richard G. Ring, Site Manager of Glen Echo Park; Ann Fuqua, Site Manager of the Arlington House, Robert E. Lee Memorial; and Ed Duffy, Site Manager of Great Falls, Virginia.

The Writer's Center of Glen Echo Park, Maryland, for their great assistance in the production of this book.

Suzanne Gordon and Leslie Genzer, whose incisive evaluations of the program helped us see ourselves better.

For information contributing to the development of the Resource Section, thanks to:

Larry Molloy, Project Director, National Arts and the Handicapped Information Service of the Educational Facilities Laboratory, New York.

Lani Lattin Duke, Coordinator, Division of Special Constituencies, National Endowment for the Arts

Wendy Perks, Executive Director, National Committee on Arts for the Handicapped.

Harold Snider, Coordinator, Programs for the Handicapped, National Air and Space Museum, Smithsonian Institution.

The Information Center for Handicapped Children, Inc., Washington, D.C.

The National Information Center for the Handicapped, Closer Look, Washington, D.C.

W.R.

contents

Introduction 20

1 History 27

2 A Day at Glen Echo............ 77

3 An Instructor's Experience ... 103

4 Doing It 117
Contents.............................. 119

5 Resources..................... 167
Contents.............................. 169

introduction

In the summer of 1972, the Children's Experimental Workshop launched its first series of intensive programs. For the next six years, the workshops were open-ended and experimental—designed to expand boundaries of attitude and response, to explore human and natural resources, to exercise the imagination, free the emotions, and develop the senses.

Teachers and students were co-learners on this journey. There was no concept of "win" or "lose," just an immersion into texture, color, line, shape, smell, sound, and rhythms—the "culture" of park settings.

Creative art forms were the channels through which we connected perceptions of ourselves with our environment and with each other. Through what we did and made, we shared our differences and celebrated our "one-ness."

At the time, it was an ambitious project, conceived to effect broader and more creative uses of National Park sites and resources by those children for whom full participation and access had been limited by social or physical barriers. The diverse cultural, historical, and natural resources in park units within the National Capital Region of the National Park Service served as fertile settings for the program. With access as a primary goal, a sequence of high-quality multi-arts workshops was designed. Through both written and oral communication, extensive publicity regarding the availability of the program was generated to reach target communities. As a result of the continuing positive response, the workshops which began as a seasonal Multicultural Arts Day Camp involving children of varying ethnic backgrounds expanded in 1974 to a year-round program to include children with multiple handicaps.

The choice of subjects for this book was based on those inquiries most frequently received during the program's operation: How did a program of this nature get started? Where did it get initial support and funding? Was it essential for the staff to have previous experience working with children having multiple handicaps? Who provided the transportation to and from the park sites? How did the staff respond to the individual emotional and physical needs of the children in the program? What about the physical barriers encountered during the visits to various park sites? What were some of the art projects used? Which proved simple and diverse enough to enable children of varying degrees of mental and physical abilities to fully participate?

The focus and content of the Children's Experimental Workshops developed from the close collaboration of park recreation and interpretive specialists with local professional artists/educators in both the performing and visual arts.

During the first two years of the program, from the summer of 1972 until the spring of 1974, our energies were devoted to designing, testing, and evaluating a variety of workshop formats and curriculae combinations using three or more art forms with both children and staff from varying social, cultural, and ethnic backgrounds. The goal was to experiment with and integrate a series of learning techniques. Diversity of expression was our primary objective. We achieved this diversity by integrating the programs with themes such as "Early Man and His Environment" which stressed the aesthetic and social contributions earlier cultures and ethnic groups have made to man's spirit. For example, in one summer we explored and compared the different uses of nature by two Native American Indian tribes—the skills and techniques they employed in making and using tools, implements, and ornaments; their methods of gathering and preparing raw materials, and the processes of converting them into useful, decorative, or ceremonial objects. During another summer, we developed workshops around themes used in the African Art in Motion exhibit which, at the time, was showing at the National Gallery of Art in Washington, D.C.

What the following narrative predominantly reflects are those aspects of the program's history from the spring of 1974 until the spring of 1978. With assistance from the National Endowment for the Arts beginning in 1975, the Children's Experimental Workshop expanded to include, during the school year, a series of intensive ten-week interpretive arts workshops for multiple-handicapped children. Drawing upon the flexible components of the Multicultural Arts Day Camp, we developed a format for integrating visits to several

National Park sites with creative arts workshops in improvisational theater, pottery, puppetry, music, and weaving. But this time, the material which provided the context for the teaching of a particular skill was drawn *directly* from the "interpretive story" of each park site the children visited. Chapter Two in particular illustrates this integrative approach to programming.

The Children's Experimental Workshop became a valuable resource to the community at large. It offered a number of people an opportunity to participate in as well as to observe an innovative program in *action*—one that was continuous and highly visible. For example, teachers working with multiple-handicapped children could participate in the program and learn techniques they could take back to the classrooms. University students in the arts, education, or therapeutic recreation fields could serve as interns or apprentices, and many were able to get credit for the field experience. A rare complement of volunteers were actively involved in the workshops. The full-time staff was available to advise local and state recreation agencies in the development of community based programs. And, of course, with the program operating out of an urban park setting, field interpreters and rangers from other parks in the region had the opportunity to gain insights into making their own programs more dynamic and accessible. While the Park Service became involved with the community, the community became involved with us.

The book is designed to assist those interested in developing accessible programs in a variety of settings—parks, recreational areas, community centers, and other cultural and educational facilities. By providing information on how one program—the CEW—was created, implemented, and evaluated, it is our hope that the body of ideas and listing of resources proves both inspirational and useful, although it by no means attempts to be comprehensive.

The first section of the book should not be viewed as a set of theories on good programming. It is an account of methods tested in an ongoing program and described by the people most intimately associated with the workshops. It contains both facts and interpretations, not only describing each facet of the experience but giving the rationale for its conception. The information is gathered from a variety of sources, some of which include: grant reports, outside evaluations, letters from children, schools, parents, and a vast collection of video and audio tapes as well as photographs.

During the pre-production phase of this book, it was decided that fifty percent of the material would be photographic and the other fifty percent text. In this way, we felt that the narrative of the program's history and the description of events would be balanced with graphics conveying visually the essence of what was really taking place—the sense of wonder and receptivity, the energy, warmth, and involvement of those individuals participating in the program.

At its inception, the Workshop stressed the value of *shared experiences* in eliminating attitudinal barriers. Programs come and go but meaningful experiences linger in the human heart and mind. This is true especially for children. Early life experiences become the building blocks in the formation of values and attitudes.

What the Workshop provided was an environment conducive to interaction, a place for relationships to form, a place where the word "handicap" was de-mystified, and a place to celebrate the creative spirit in us all. Most of the ideas and activities in the following pages can be adapted to any park resource—historical, natural, or cultural—throughout the National Park System and modified to reflect the interest, interpretive resources, and facilities at the site; but this kind of environment can be re-created anywhere and by anyone who has the commitment and energy to make it happen. The resources are in you.

Wendy Ross

Wendy Ross, Founder/Director
Children's Experimental Workshop
Glen Echo Park
National Capital Parks
National Park Service
Washington, D.C.

August 1978

1

history

The Site, the Idea, the Hope

Glen Echo Park is on the bluffs of the Potomac River, a few miles northwest of Washington, D.C. Now part of the National Park System, it is the home of the Children's Experimental Workshop, an innovative program in the visual and performing arts involving children with visual, physical, and learning disabilities as well as children from a variety of ethnic backgrounds.

From 1972 to 1978, the Children's Experimental Workshop has successfully used the resources of the National Park Service along with funding from other government agencies to provide an unprecedented educational program for these special populations. The Workshop is an important example of how the National Park Service can work with other federal agencies, private organizations, and public schools to develop unusual, innovative, and exciting programs.

Glen Echo Park itself has a unique history—and a relevant one considering its present uses. The site was originally established in 1891 as the 53rd Chautauqua Assembly, whose founders envisioned a cultural citadel overlooking the Potomac. The Chautauqua Movement was a late nineteenth-century popular cultural movement in the humanities and sciences, enlivened by concerts, vaudeville shows, and lectures. The movement combined the flavors of the revival meeting with the country fair. In parts of the country, the Chautauqua Movement still goes on, but at Glen Echo its life was brief.

Returning from a ride on the Glen Echo Park carousel (viewed from CEW facility).

In 1899, Glen Echo Park was transformed into an amusement park. When the park closed in 1968, vigorous community efforts led to the administration of the site by the National Park Service in 1971.

The Children's Experimental Workshop had its beginnings in 1972 when Wendy Ross, a National Park Service employee, started to work at Glen Echo as a member of a small group challenged to transform the dilapidated penny arcades, Laugh House, Kiddieland, and Hall of Mirrors into a cultural and educational facility. Among the facilities would be spaces for artists' studios in which the artists could both practice their art and give workshops for the general public. Glen Echo Park would return to its cultural past. Also, and most important for this book, Wendy and the Glen Echo staff decided that the Fellini-like setting would be an ideal environment for a children's day camp in the performing and visual arts.

In formulating the structure and content of the initial camp, which would serve eventually as a springboard for the expansion of the pro-

The amusement park being dismantled. Potomac River in background (top left).

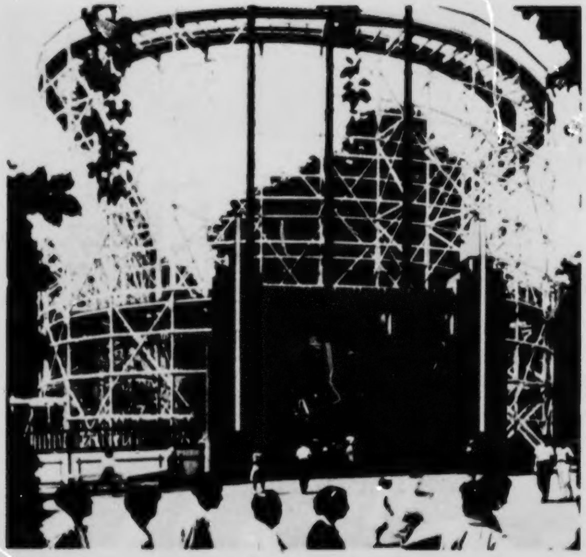
Carousel in restoration (top right).

Entrance to Glen Echo Chautauqua in 1891 middle left).

Roller coaster during the heyday of the amusement park (middle right).

A potter works as Glen Echo Park in one of the resident studios (bottom left).

Typical Chautauqua Sunday in the Park Service program for Glen Echo Park (bottom right).



A Chronology of Glen Echo Park from Chautauqua to the Present

1891

The 16-acre tract is developed as a Chautauqua community. An outbreak of malaria dooms the ambitious project. The major surviving structure of that era is the Chautauqua Tower.

1899–1968

The Washington Railway and Electric Company, which operated a street car line to Glen Echo, purchases the Chautauqua grounds, and the site is converted to a major amusement park. The amusement park includes such features as the Dentzel Carousel (still in operation), the Crystal Pool, and a Spanish Ballroom which hosted the "big name" bands of the World War II era.

1968

Public interest in the Park waned in the late 50's and early 60's, and the owners close the Park. The Park is stripped of its major rides and abandoned.

1969

A plan initiated by the park owners to develop high-rise apartments on the tract encounters strong local opposition. The Montgomery County Council rezones the 16 acres to permit preservation of the site as parkland.

1970

In a major endeavor to save the classic, hand-carved carousel as an historic landmark, a committee of interested citizens organizes a "Save the Carousel Fund Drive." The town of Glen Echo, along with other groups, raises eighty

thousand dollars to keep the carousel from being dismantled and removed from the Park.

1971

The National Park Service begins to administer the site. Several proposals from a variety of arts groups requesting to use the site are reviewed.

1972

By the summer of 1972, the Park hosts over one hundred forty artists—working, teaching, and demonstrating in a variety of media to the public. Interim use of the facilities is granted to those artists interested in converting spaces into studios and offering public classes at nominal fees. In the summer of this year, the first Multicultural Arts Day Camp is held and continues through 1977.

1974

In the spring, the Children's Experimental Workshop offers a Blind Arts Workshop in response to the need for broader participation in the arts expressed by a teacher working in a school for the visually handicapped. The National Recreation and Parks Association makes a small donation for materials and art supplies for the program. This is the keynote program for a series of intensive arts workshops with special populations.

1975–1978

National Endowment for the Arts grants are matched by the National Park Service contributions and the Children's Experimental Workshop becomes a year-round program.

1978

The final series of workshops is offered at the Children's Experimental Workshop.

Children's
Experimental
Workshop
OLOKUN

gram to include visually and physically handicapped children, Wendy decided to focus on multicultural experiences united by a particular theme, such as Early Man and His Environment. The theme would be applied to all workshops in dance, drama, music, batik, and pottery. Glen Echo Park employees and outside artists selected for their expertise, ethnic diversity, and enthusiasm would teach in collaboration so each would understand what the other was doing in his or her workshop.

The Multicultural Arts Day Camp: Prologue to the Program for the Handicapped

In early March, 1972, Wendy wrote to schools in Washington's inner city and nearby neighborhoods to find children who had no summer recreation program available to them. The schools were given a block of time in one of the four two-week sessions held during July and August and were responsible for selecting the students. Half of the spaces at the camp, however, were reserved for open registration on a first-come basis, with a small tuition fee for those who could afford to pay. That summer, two hundred children between the ages of eight and twelve representing a wide spectrum of ethnic backgrounds, attend the first Children's Experimental Workshop Multicultural Arts Day Camp.

Michael Auld, batik instructor, with children from the Multicultural Arts Day Camp.

Zuni motif (below).

Planning the Camp

The basic philosophy of the planners was to stimulate and expand the children's inherent creativity by having them focus their energies on the performing and visual arts. The camp would encourage spontaneity and avoid a rigidly structured program made up of isolated events that make so many children's cultural experiences a series of pigeon-holed activities. However, the staff also recognized that they needed to plan carefully situations that would allow for spontaneity and, at the same time, provide an overall cohesiveness.

That first summer, a staff of four artists, one recreation specialist, and six volunteers met for two weeks prior to the opening session to set specific guidelines and objectives for the camp. In their search for a principle that would integrate the field trips and workshops, they came up with the thematic approach—an approach that, though varied in particulars, would become the cornerstone of all CEW planning. For the first summer, the theme they chose was the American Indian Heritage. (In later summers, the unifying cultural themes were: Early Man and His Environment; The Origin of Myths and Symbols; The Life, Character, and Imagery of African Cultures.)

So that the theme would not be abstract or isolated within one particular art form, the children would learn the steps of a Zuni Sun Dance in the dance and music workshops and also apply the snake-like patterns of the Zuni dance as design motifs in the batik workshop. In the theater workshop, the children would dramatize Indian creation myths and use tribal artifacts as stimuli for improvisation and mime. Further, they would incorporate Indian motifs into jewelry, baskets, weavings, and sand paintings.

Planning Summer Camp Themes

The planners also decided they would keep the workshops small, with a maximum of twelve children per workshop at any given time. The group as a whole would rotate between four workshop areas per day: thus a typical morning might include an hour of folk dancing and instrument making, then an hour and a half of batik. After lunch and a recreation break, the children would spend an hour of the afternoon acting out myths and folktales, and an hour and a half making pottery.

Multicultural Arts Day Camp

First Week — Monday

10–11	Group A—dance Group B—drama Group C—pottery Group C—batik
11–12	Group A—drama Group B—dance Group C—pottery Group D—batik
12–1	Lunch
1–2	Group A—batik Group B—pottery Group C—dance Group D—drama
2–3	Group A—batik Group B—pottery Group C—drama Group D—dance

To maintain a high ratio between adults and children, at least one volunteer apprentice, and in many cases two or more volunteer assistants, would work with each artist. The apprentices were to be chosen from college students who had had some experience working with children and the assistants would be selected from high school students in the area. A three-day orientation program was planned so that the volunteers could be acquainted with program objectives and work with staff in preparing materials for each workshop. Above all, the planners wanted to impress upon the volunteers that the workshops were designed to encourage positive approaches to the arts; that is, the children should be encouraged to enjoy the process of creating as much if not more than the results they achieved. There would be no academic evaluation of what the children created, no win or lose. The keynote would be cooperation rather than competition, with staff members and children working as co-learners. In brief, Wendy and her planning group wanted to avoid the structure of the traditional summer camp. In the arts, everyone wins.

Setting the Mood

The special quality of the camp was obvious from the first morning when the newly arrived children met in Glen Echo's picnic area next to the old bumper car pavilion. The children were

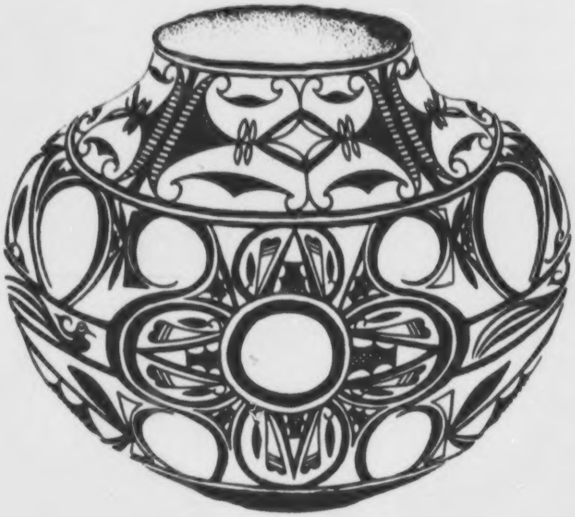
CEW instruction in international dance. Zuni woven sashes (below).

presented with name tags and gathered into groups. They were then led into the cavernous space of the old Spanish Ballroom where in past years elegant dancers swung to the music of the "big bands." The campers formed a circle and passed around a knotted rope; the circle became a snake formation and the children—from such diverse cultures as Burma, Guatemala, England, Vietnam, Kenya, Latin America, and the United States—joined the spiralling dance.

After the dance, the children were separated into four groups and assigned a space on the floor. Once settled, they met Chief Powhatan, one of the volunteer apprentices, who wore Native American dress and held a pipe, symbolic of peace and understanding. He welcomed everyone to the Tribal Council. Communicating in word and sign language, he summoned the Creative Spirits who dwelled in the four corners of the earth, explaining that the four elements of nature—earth, air, fire, and water—are necessary to all living things and shared by all people.

These four elements corresponded to the four groups into which the children had been divided, as well as to the four art media on which the camp was based: earth was represented by pottery, fire by drama, water by batik, and air by dance and music. The purpose, of course, was to establish for the children the relationship between the world around them and the art that interprets the world.

Each artist presented his or her art form by telling a story, reading a poem, or singing a



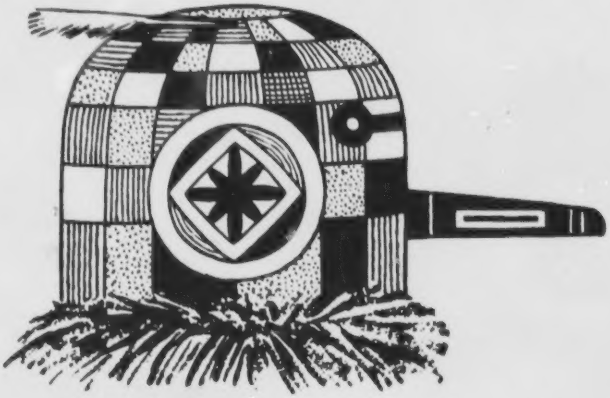
Children and their parents work together. Zuni pot (below).

song. For example, the leader of the Earth group, a pottery teacher, told her tale which began: "In the olden times, long ago, the Indian created pottery for storage of his crops, particularly corn. He worked directly with the earth and modeled his vessels free-hand and then paddled them into shape. To the Indian, all things have life, including the spirits that dwelled in his pots. In their games to this day, Indian children imagine they are eating from the vessels of their forefathers and hearing the voices of warriors and hunters of the past." In turn, the leaders of the Water group (batik), the Playmates of the Air (dance and music), and the Goddess of Fire (drama) stood to tell their stories.

Chief Powhatan summed up the ceremony: "These four powers of Creation must be shared to nourish our circle . . . and each of you is an important part of the Creation. Remember that our Sacred Circle needs continual energy from all of you to keep it strong for the next two weeks."

The opening ceremony established the integration of the arts within the overall camp theme and set the mood of celebration and cooperation. Each day—as the children worked in all the art forms—there would be something new to experience and try, but the new would be linked with the old.

On the final day of each camp session, at an International Festival attended by the children, their families, and friends, Chief Powhatan reminded the children that "goodbyes" did not break the circle of friendship established



Children's parade during International Children's Festival. Zuni mask (below).

Variety and integration of the many art forms characterize the Multicultural Arts Day Camp. These photographs are of the International Children's Festival which pulls together the three-week summer camp experience.

the first day. On the contrary, the ending of the camp widened the circle by allowing others to share in it. From the first to last day, then, Wendy and her staff continually demonstrated to the children—in the games, the arts, and the special events—an integrated view of themselves and the world around them.

Field Trips

The particular events of each day are amply illustrated in the photographs as well as discussed further in Chapters Two and Four. But here something further might be said about the field trips which became so important in the planning of the CEW program. Wednesdays of each week were designated as enrichment days. One morning, a National Park Service bus took the children to Wolf Trap Farm Park in Virginia to attend the theater-in-the-woods program. In the afternoon, the children swam at a nearby pool. Another Wednesday, the children visited the Smithsonian Institution's Festival of American Folk Life, where they saw Indian dances at the Native American Pavilion. During another season, a visit to the African Art in Motion Exhibit at the National Gallery of Art served to enrich the African theme.

Wendy planned the enrichment days well in advance of the program. She scouted local newspapers and monthly events magazines not only to discover upcoming exhibits and activities of interest to the children but also to find those exhibits and activities that fit in with the children's work in the arts.

When she contacted area museums and parks, she would give convenient dates and let the facility know the number and ages of the children who would be in the visiting group. This type of communication would become particularly important when physically handicapped children were later involved in the program. Accessibility to buildings, bathrooms, and water fountains, as well as convenient parking arrangements, needed to be established well in *advance* of a visit. The first summer's field trips, therefore, were a trying ground for discovering thematically useful and practically accessible local resources. Though at that time the larger program was not yet conceived, much of the first summer was, in effect, a workshop for the Director and the artists, a workshop from which they drew the experiences for later developments. Perhaps the most important lesson for others who wish to develop parallel programs is to start with well-focused goals easily achievable within the resources available before striking out on more ambitious programs. That first year, to be sure, this lesson was forced upon Wendy and the other planners by the small budgets available for staff, materials, and transportation. But what they lacked in physical resources they compensated for by using existing resources imaginatively.

Other Summers

Each summer, Wendy searched for new artists to lead the workshops. In 1973, when the theme of the camp was American Indians, she hired Stephanie Koziski who had worked on Indian reservations and was able to teach Indian sand and earth color painting, jewelry making, basketry, and weaving.

In 1974, when the summer camp's theme was

African and West Indian Heritage, she hired Michael Auld, an art professor at Howard University, to teach batik and tie dyeing that reflected his West Indian background as well as his knowledge of African designs. She also hired Gregory Reynolds, a dancer and choreographer with Washington's Alvin Ailey Dance Troupe, who taught the dance workshop from a black perspective.

Each summer, the permanent staff learned more about the need for flexibility in dealing with children, made contacts with other artists, and sharpened their administrative, artistic, and teaching skills.

Broadening Scope

By 1974, Wendy was trying to find a way to keep the program operating year round, and to broaden the scope of the workshops to include working with other special populations. An opportunity came in February, 1974, when Grace Stephenson, who worked in the District of Columbia's school for the visually handicapped, telephoned the Park.

Mrs. Stephenson was frustrated because the school's curriculum lacked an arts program and many of the students were in classes that provided a passive rather than active learning environment. The children, aged fourteen through sixteen, needed an outlet for self-expression. "Furthermore," she said, "they strongly need social contact and guidance in developing self-confidence." She first telephoned Glen Echo when she learned about its

A blind child learning how clay feels.

program and asked the Children's Experimental Workshop for help.

Although neither funding nor staff was available, and only a limited amount of supplies was left over from the summer camp, with the help of four teachers from the school, Wendy designed a pottery workshop for the blind that she could teach at Glen Echo Park. The ten-week program, meeting once a week for three hours, would include field trips to National Parks such as Oxon Hill Children's Farm. Fifteen children with varying degrees of blindness would participate in the program.

Wendy had never worked with blind children, but she was determined not to teach with preconceptions based on the children's limitations. One evening while sitting at the potter's wheel, she closed her eyes and focused her energy on the sensation of the wheel, the centrifugal force. She pressed inward towards the center and sensed how her fingers struggled with the mass of moist clay. She squeezed the clay upward, then pushed it down again. She needed only the sense of touch to begin each distinctive rhythmic movement. Clay was a natural medium that blind children could use to explore their tactile senses and learn to build a tangible object.

When the workshops began, she encouraged the children to explore the expressive possibilities of clay—at first through the relatively simple pinch-pot and coil techniques, then through the potter's wheel, and even through the process of glazing. The latter was a particularly challenging task, since she had to translate the concept of color to the blind children by associating it with sound, imagery, and texture. As one aid, she told them the Navajo myth of creation, a tale that links color with

Wendy Ross translates the steps in glazing to a blind child.

Blind children shaping clay to music (facing page).

tactile sensations. Then the children discovered such linkages for themselves by feeling the powdery finish characteristic of a white glazed pot, the smoothness of a yellow pot, the raised surfaces of a blue pot, and the indentations of a black pot.

Later Wendy began to diversify the children's experiences. They took a trip to Oxon Hill Children's Farm, a National Park nearby in Maryland; here the children could explore their surroundings through touch, smell, and sound. They walked down farm lanes where they could smell the farm animals as well as the pastures, silo, and barns. They listened to a talk about how farmers care for their animals and crops. Afterward they felt the tools and machinery used in farm work.

Back at Glen Echo Park, special workshops reinforced this farm experience through story telling and role playing, in which the children were guided into dramatizations of the farm processes and animal care. In one group, each child acted out various functioning parts of a steam-powered threshing machine. In another, the horses were brushed, the cows milked, and the pigs fed.

In the pottery workshop, much of the farm environment was recreated in tangible form—the children's efforts resulting in fanciful shapes of horses, pigs, and cows. Some of the children constructed barns and silos after preliminary exercises in shaping and forming the clay. Empty Xerox paper tubes were used to help the children understand the shape of silos. Concepts of roundness, squareness, smoothness, and texture were discussed while using familiar objects. Because there were varying degress of blindness, in many cases children assisted one another with their projects.

"Living statues" with Living Stage.

Living Stage Arrives

The Director realized she needed to provide the children with more varied ways of expressing themselves and contacted Bob Alexander, Director of Arena Stage's Living Stage in Washington and invited his troupe to the Park for one session with the class. The troupe had never worked with blind children but were enthusiastic to try.

Living Stage arrived an hour before the class and set up large blocks and structures in the workshops. A rug was rolled out on the floor to define an open area. The troupe divided the class into two groups, assigned each child a partner, and started with a mirror-image-making game,

One of the leaders called out, "Make your eyes, ears, nose, and mouth angry. Freeze that angry face. Cast your body into an angry, snarling, growling piece of clay. Now each of you in turn feel your partner's anger. Relax."

He continued the directions: "Make your face and body love. Let all that anger leave you; feel it melting away from the top of your head down to your feet and through your toes. Feel loving, feel warmth. Freeze!"

Most of the children eased in and out of the two emotions, some faster than others. One child had her arms crossed, gently swaying them back and forth as she simulated her love for an imaginary child, but another was having difficulty making that transition. Noticing this, a teacher suggested that the

Expressing emotions with the body (facing page).

Students shape an instructor's features as they would clay (top).

little girl pretend that she was a piece of clay while the teacher sculpted her face. She began gently to massage the tension from the child's forehead and rubbed the muscles around her jaw and temples. As she traced a line around her mouth, the child smiled.

Then it was the child's turn to be the artist. The teacher placed the little girl's hands on her face, and while she slowly progressed through the two emotions, the child noted the changes in tension around the woman's cheeks, eyes, nose, and mouth. Suddenly, the little girl squealed as the woman smiled, "Your nose is spreading!"

A Follow-Up

Such experiences as this one convinced Wendy that inventive uses of the arts could broaden handicapped children's perceptions of the world around them.

A few months later, she went back to the school to talk with students and teachers involved in the Workshop to see if the experiences had carried over into the children's later activities.

"The children were so animated by the experience," said Grace Stephenson, "that they continually asked me when they would go back to pottery class."

Another teacher found the children to be as exploratory, as creative, and as interested as any other group of children she had seen working with clay. The principal of the school, Azalee Harrison, had attended several of the sessions and felt she learned a great deal from her observation. Writing to Glen Echo, she said, "The exposure was a vital one. There were certainly marked feelings of self-confidence and joy through creating. Several children, whose visual impairment caused problems in their ability to perform tasks, made active use of their residual vision during the workshops. The sessions in clay and dramatics had provided the children with a context for a fuller inner language and additional channels for self-expression. They had more to talk about based on a concrete experience."

The Director felt that the success of the program was due to wise selections of staff

Blind woman participates in rhythm and dancing workshop (top left).

and to basic appropriateness of the arts as a means for working with exceptional children. Because we are all born with the desire to express ourselves, giving exceptional children a creative outlet that takes both their handicaps and talents into account opens up a hitherto neglected world for them.

A Year-Round Program

Encouraged by this first successful program, the Director next planned a larger cultural enrichment program for the fall–winter of 1974–75. This program in pottery and puppetry met twice a week for ten weeks and involved twenty-five children with learning disabilities from the Rock Terrace School in nearby Rockville, Maryland.

The Director was assisted by two teachers from the school, a technical coordinator, and the Park's seven-member resident puppet group, the Chautauquateers. The tuition collected from the summer program was used to pay for additional supplies.

By now, the Director had established some basic objectives for the Children's Experimental Workshop. These would be the guiding principles for further experimentation. They were:

☐To increase use of the National Parks by ethnic minorities and other special populations: the blind, retarded, and physically disabled;

☐To use the arts as a way of visualizing and animating a park's story;

☐To make it possible for performing and visual artists to share their talents with programs held in the parks;

☐To test out a number of art techniques as interpretive tools for environmental awareness at selected National Park sites;

☐To eliminate negative attitudes which act as a barrier to working positively with handicapped individuals;

☐To enlarge parts of the program to involve handicapped individuals as members of the staff and art instructors;

☐To offer recreation workers interested in special populations a source book for ideas based on findings of a documented program.

Further Funding Granted

It became clear that such ambitious aims could not be achieved without further support and the Director began to look outside the Park Service for funding. In late 1974, the Muscular Dystrophy Association agreed to co-sponsor a request to get support for the Children's Experimental Workshop from the National Endowment of the Arts "Expansion Arts Division."

Applications were made for a grant in Art Instruction and Training, and for the next three years, the Children's Experimental Workshop received three grants for the handicapped programs and two grants for the multicultural summer camp. In all cases, the funding from the National Endowment for the Arts was matched by National Park Service operating funds, as well as in-kind contributions from the schools in the form of buses, teachers, and consultation time.

A Special Kind of Experiment

Having solved the funding problem, which assured that the Children's Experimental Workshop would have enough time and resources to experiment, the Director began in 1975 to develop a comprehensive program in the visual and performing arts which would be different from what was available in the schools, operating on the premise that the National Parks had more to offer than just land and buildings, particularly for special populations like the handicapped.

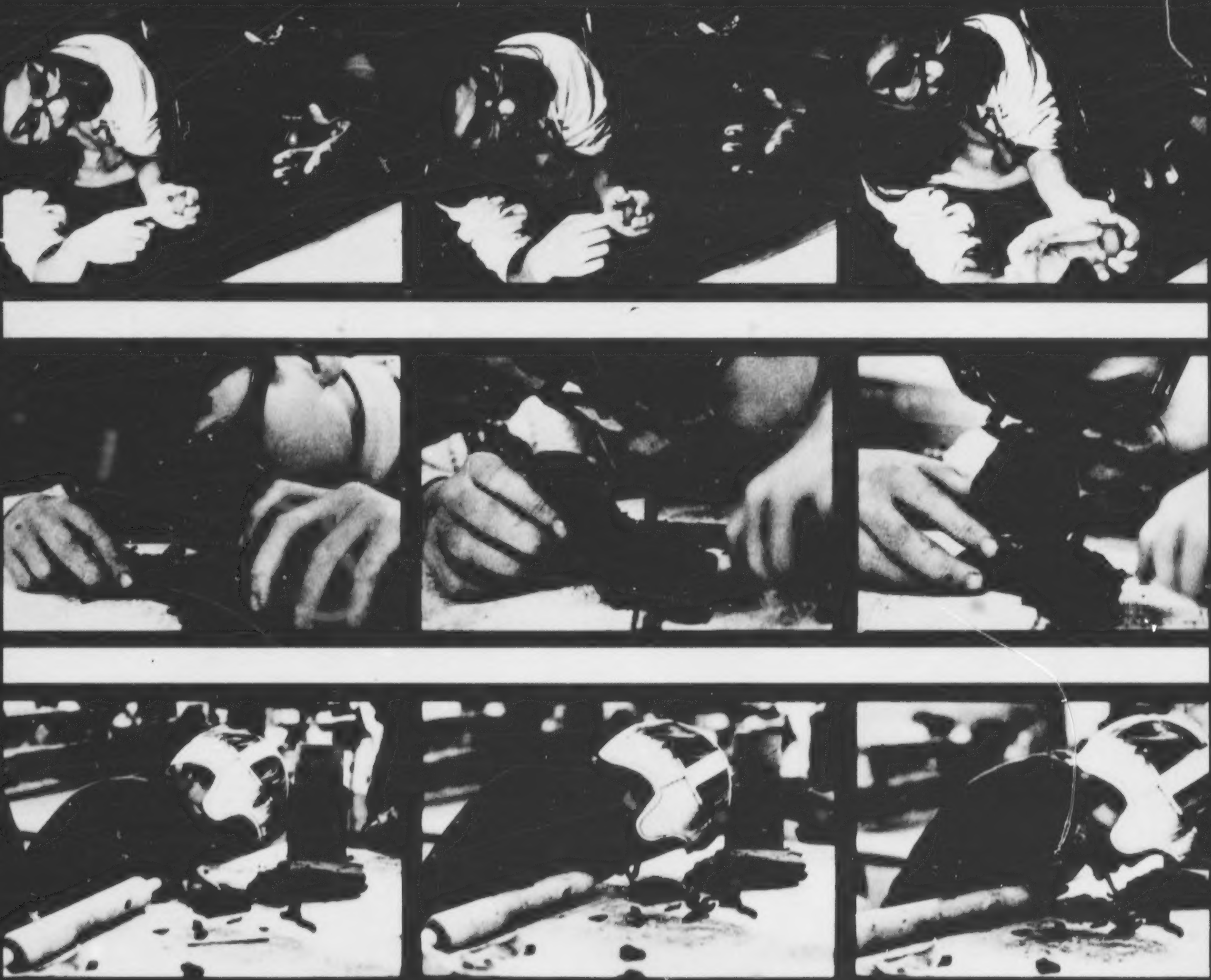
Art activities and supplementary field trips were developed with the assumption that the children were to be the *interpreters* of their own field trip experience, and the workshops were designed to engage each child in "doing or acting out something" to reinforce his or her understanding of that experience.

The content of the workshops was influenced by the varying disabilities of the children: sensory experiences were stressed when working with the blind; manual dexterity, craftmanship, and coordination were stressed with the physically handicapped; social interaction was stressed with the mentally retarded, particularly through drama and improvisational techniques.

The artists were told to devise a sequence of sixteen lesson plans which would both stimulate the children to develop skills in a particular medium and serve to reinforce what

Using the body as texture (right).

Group session with the Blue Sky Puppet Theatre (facing page).



4.1

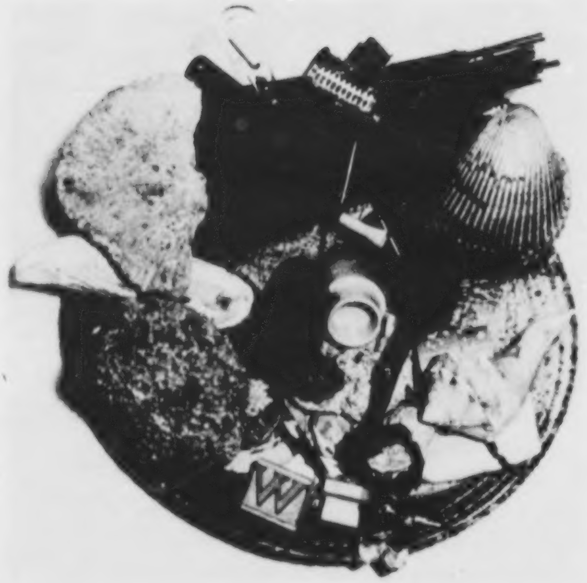
The Children's Experimental Workshop stressed independence in all projects (facing page).

Instructor and child with muscular dystrophy making a pinch pot (top).

Blind child cutting clay (middle).

Child with a congenital anomaly building a slab form (bottom).

they learned on the field trips to different parks. Always the artists were encouraged to stress process, sensory awareness, and group involvement in a non-judgmental context. The children were to receive positive reinforcement through re-creation of their experiences in a tangible way and through active participation without the fear of not being able to conform to some arbitrary standard.



Year-Round Program at Glen Echo Begins

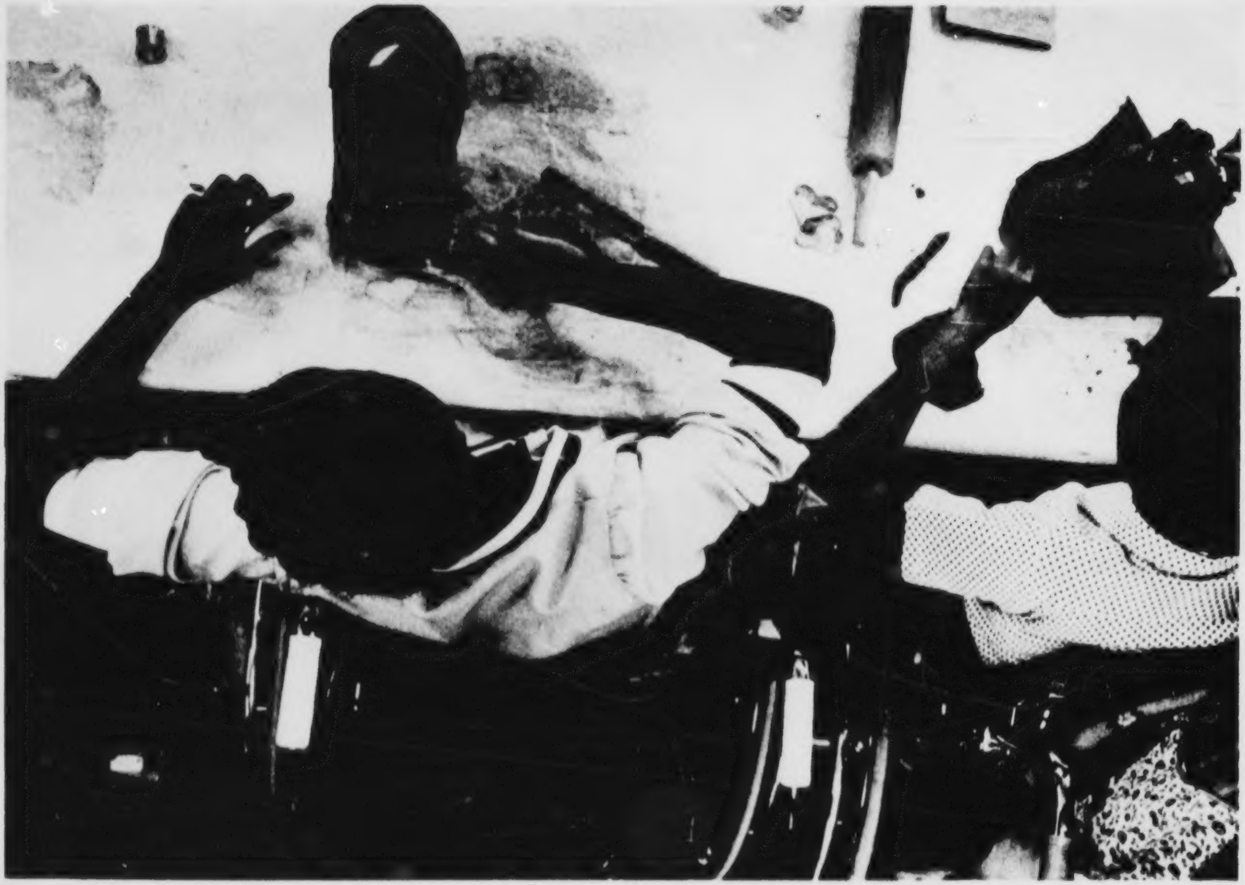
The first full-year program began in the fall of 1975. It was divided into two ten-week sessions meeting twice a week for three hours a day during school hours. In the first session, the staff included three National Park employees, two National Park Service trainees, a resident puppeteer from the Smithsonian Institution, three classroom teachers from the school, an intern in art therapy from George Washington University, and eight community volunteers.

The first ten-week session was with students from Sharpe Health School in the District of Columbia, a special school for the physically disabled child ages nine to fourteen. Fifteen

Sources of texture (top left).

Volunteers working with the children.

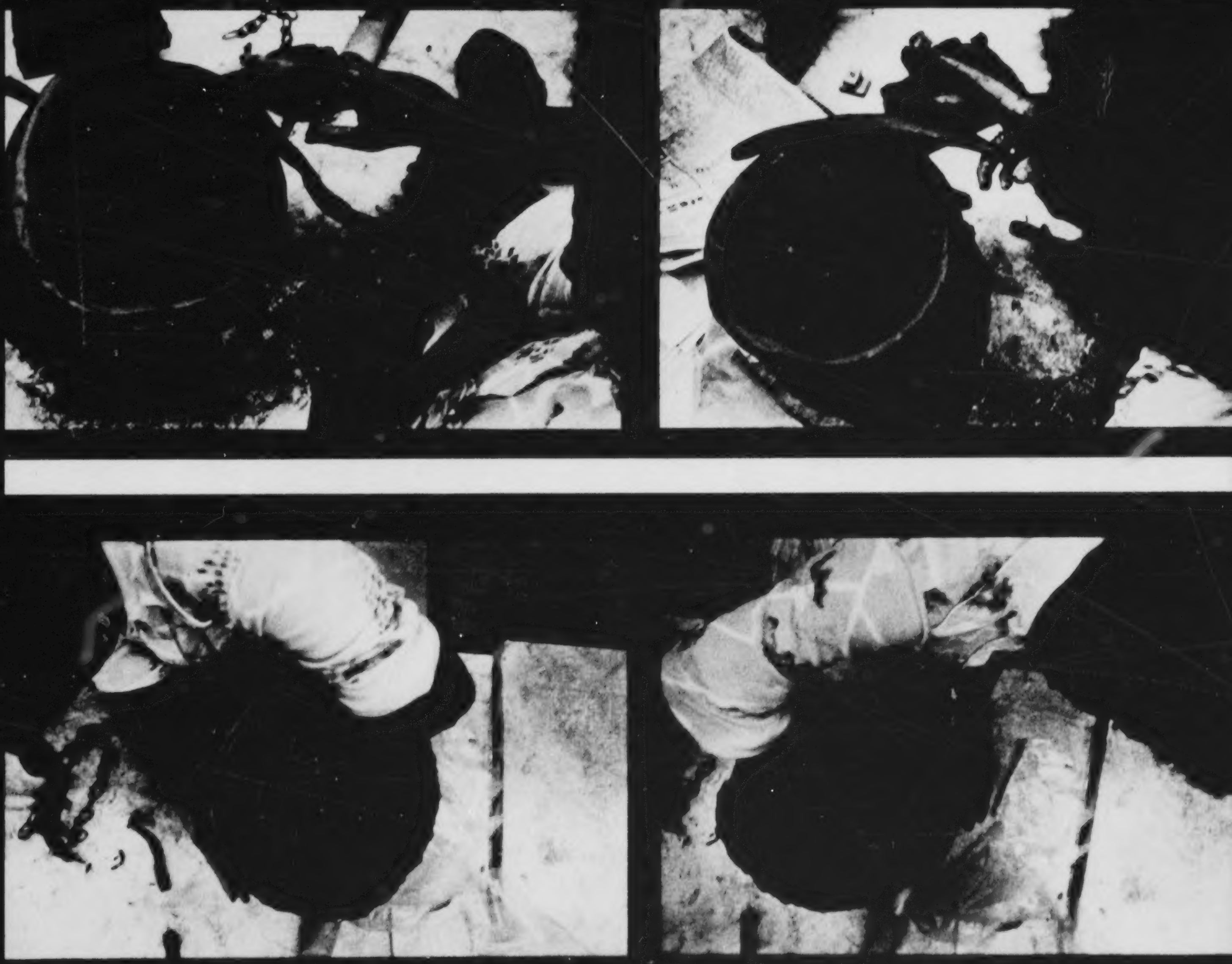
Children have easy access to a modified picnic table (facing page).



children were enrolled in the pottery and puppetry workshops.

In order to familiarize all those who would be involved in the program with the participants and facilities, the Workshop staff met with the teachers, administrators, and students of Sharpe Health School before beginning the on-site sessions. The school meetings also served as a means for observing the children in their classrooms, noting physical capabilities, peer interaction, and student-teacher relationships.

The staff also conducted a clay workshop at the Sharpe Health School to allow the instructor to evaluate the children's capacity to handle the clay and enable the children to get to know the Workshop staff. The simple clay session offered the staff time to observe any special problems which might require



Child tackles complex coil pot.

Joe Pipik assists a blind child in glazing a pot (facing page).

Children glazing their own bisqued pottery (top).

physical modifications at the Glen Echo site.

The pottery workshop began with a demonstration to acquaint the children with clay. The demonstration included: a discussion of the origins of clay, a wedging session, and examples of how to make a pinch pot and coils. Texturing possibilities were also introduced to the children who saw they could use shells, rubber stamps, burlap, elbows, fingers, grasses and weeds, stones, sticks, almost anything to create a texture for their pots.

Making a "gesture pot"—self-portrait in clay.

One child's final creation (top right).

Celebrating final workshop day. Wind chime project in foreground (facing page).

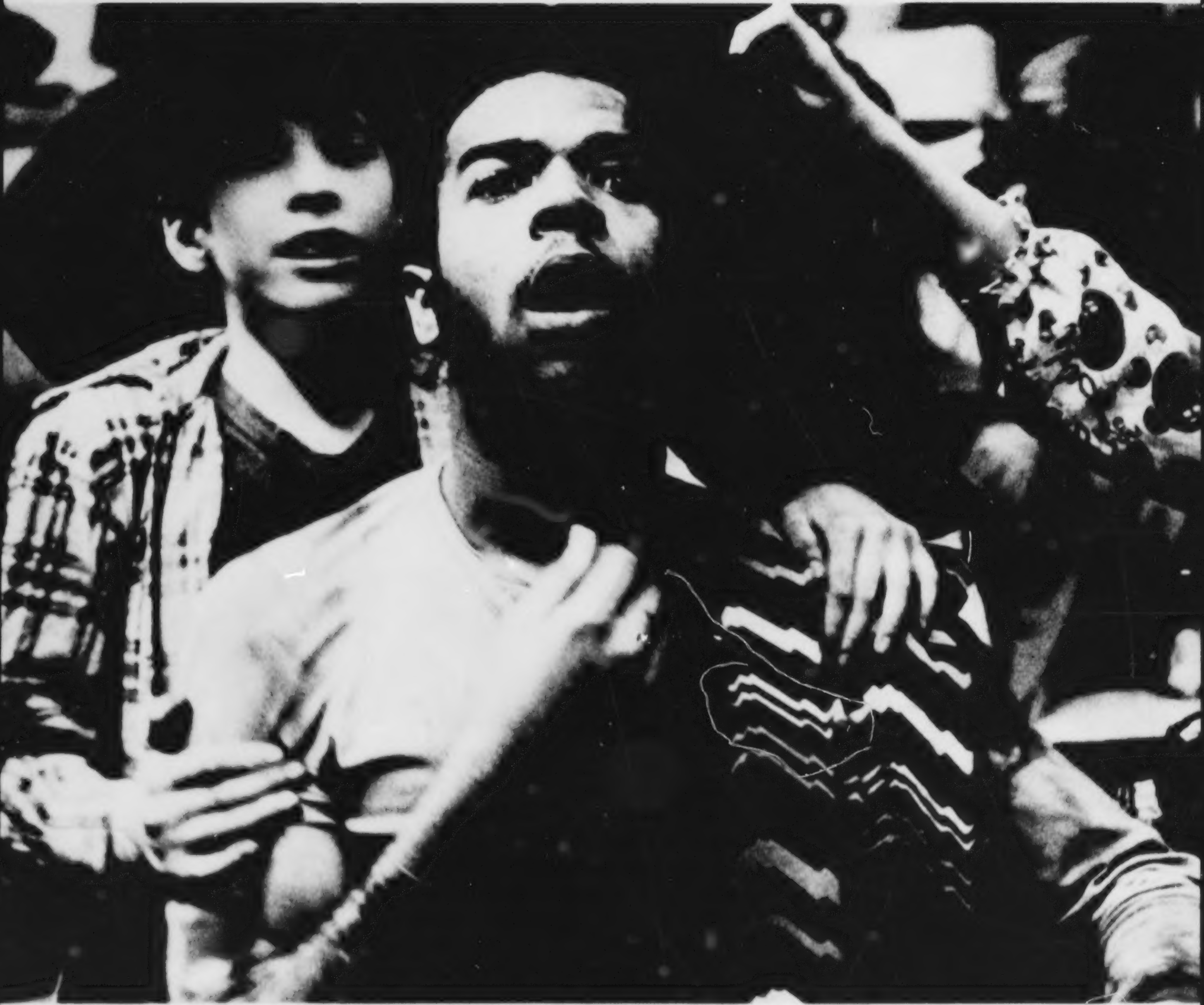
By the third week each child received personal instructions in throwing and centering on the wheel. During the fourth week, the staff and children developed a circus theme and the creation of a space conducive to circus images. Each child had a specific task in creating the environment. Children worked with balloons, mural paintings of circus figures, and hung crepe paper streamers and garlands.

The fifth week included an introduction to

the clay-firing process. The children learned how to load the kiln for bisqueing and glaze firings and made clay bead jewelry and belts.

The sixth week coincided with Christmas and the workshop spent both weekdays decorating a tree and wrapping clay items as gifts. From the seventh week until the end of the workshop, the children developed several clay projects. They created chiming wind bells which involved using a variety of materials in ingenious ways. They also made gesture pots. Each child selected a buddy and one child made the gesture while the other created the mood in clay: happy, sad, pensive, funny, goofy, snobby, and surprised.

For the final day, the children planned and gave a craft fair at the Park for their families and friends.



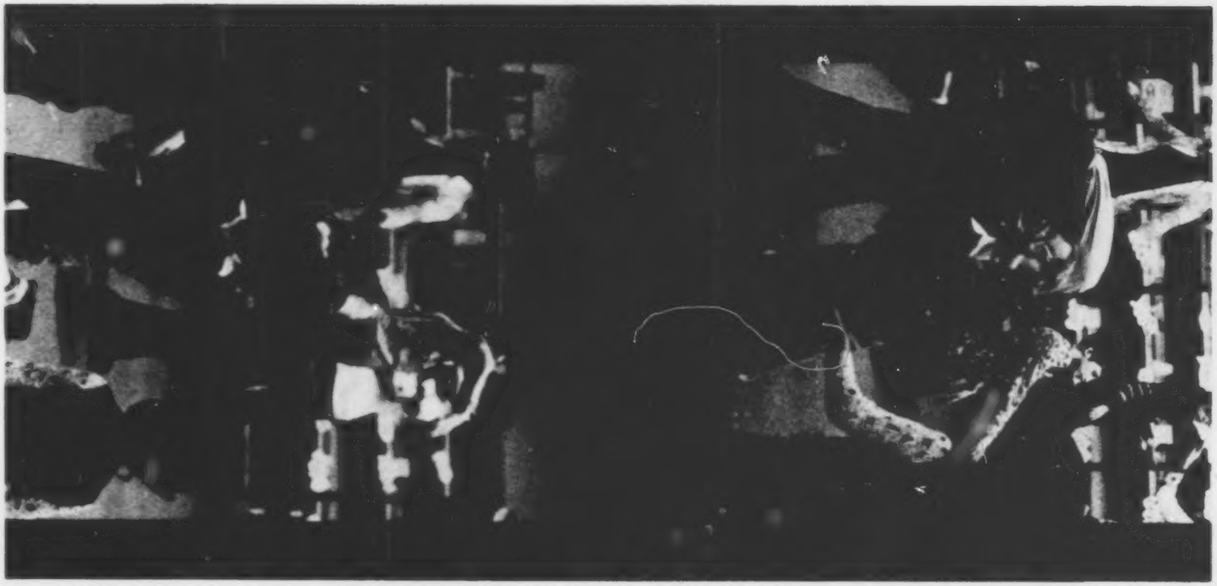
Living Stage Returns

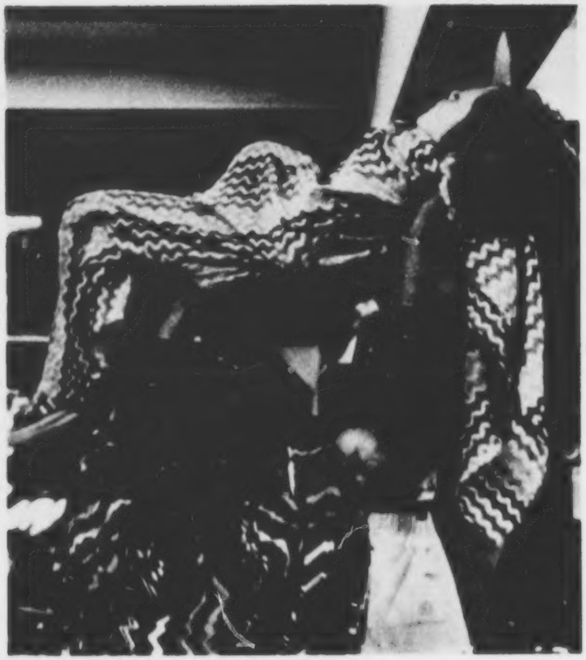
While the pottery workshop worked well with the children of Sharpe Health School, the staff felt that the puppetry workshop was too sedentary and decided a drama group could stimulate more body movement. Therefore, for the second ten-week session, this time with Holly Park, a school for the handicapped in Maryland, Living Stage returned to Glen Echo.

The troupe conducted a day-long workshop for the staff and teachers. This was necessary because of the highly developed routines of the drama troupe and the troupe's desire to familiarize everyone with improvisational techniques. Also after each day's session with the children, the members of Living Stage and the staff of the Children's Experimental Workshop conducted a critique of what had transpired during the day.

As a result of the continuing collaboration with Living Stage, the Glen Echo staff noticed a significant difference between the two sessions. The Holly Park sessions became much more creative in body movement. The Living Stage troupe members guided the children into living sculptures, improvisational scenes, characterizations, and a new awareness of their bodies, all of which was incorporated into the clay sessions.

The collaboration between the two art forms—pottery and theater techniques—forged a union in the use of common themes such as the "Origin of Clay." This theme was animated by Living Stage through a portrayal of the tightly packed earth, opening and churning, and finally becoming soft and pliable clay. The next logical step was for the children to go right to the clay tables to experience clay





Acting out the "origin of clay" (facing page).
A child becomes a piece of clay (top).
Everyone working with clay (right).

themselves.

In another session the children *became* clay themselves, being shaped and textured by a "potter." The clay sessions were all process- rather than product- oriented although many pieces were turned out in the workshop, ranging from pinch pots to fanciful animals.

The Living Stage troupe conducted sessions each Thursday and encouraged participation by everyone, even visitors, in order to maintain the character and flavor of make-believe throughout the session. The troupe, in return, took an active part in the Tuesday clay workshops, learning the techniques along with everyone else.

Due to the large number of participating adults, each child had a partner who worked with him or her as a friendly co-learner, thus eliminating the authoritarian teacher-student type of relationship.

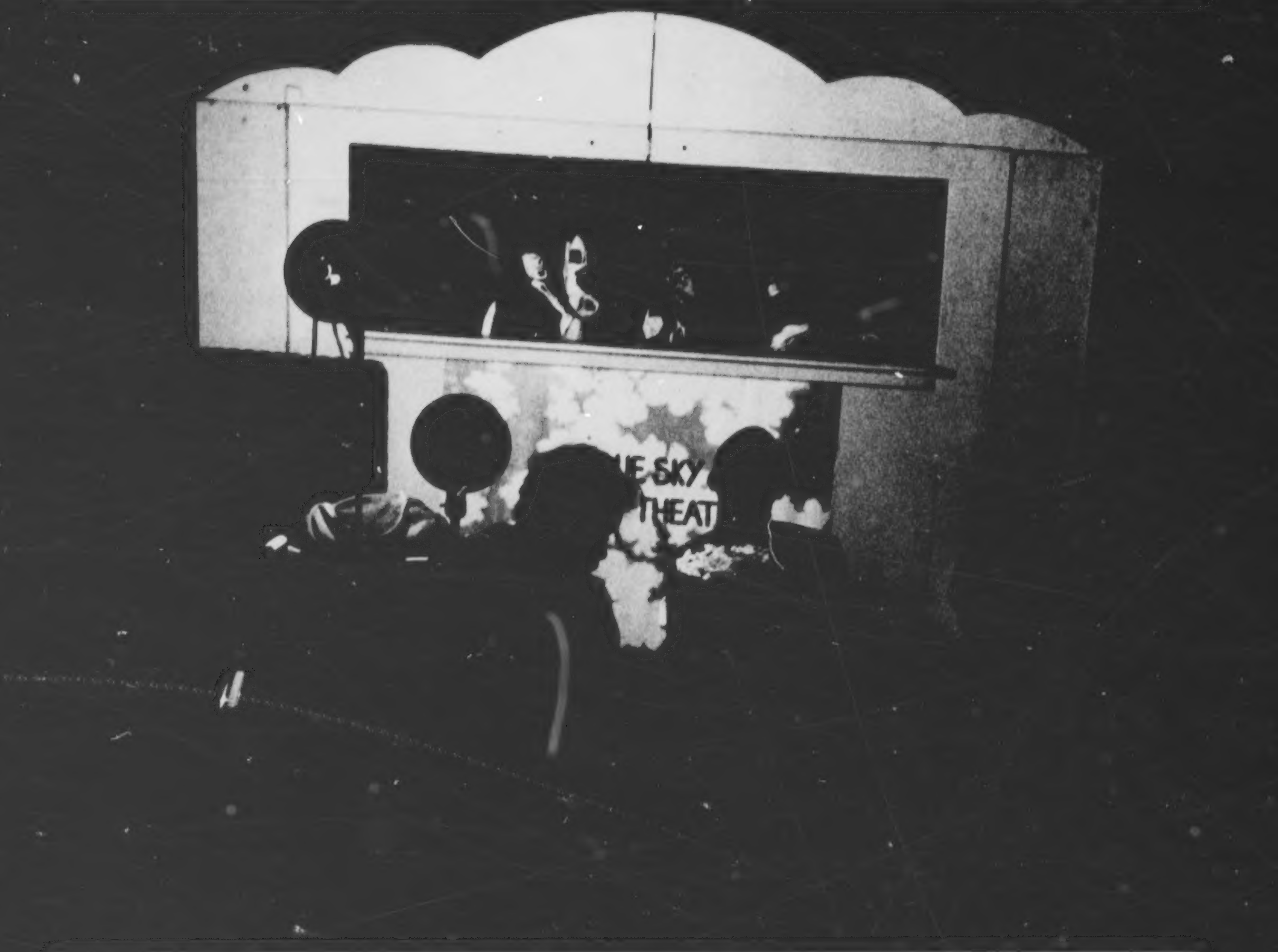
The principal of Holly Park School later would tell the Director "that the children seemed to learn instinctively without a definitive need for the traditional teacher directing every phase." Another Holly Park classroom teacher commented that she had never before felt such a sense of freedom with children in a teaching situation.

The program's last session became a party after the children finished their clay beads, strung them to wear, and joined Living Stage in a rousing musical jam session. After a look at videotapes of their sessions (some of which the children filmed), the class went out to the merry-go-round for a farewell ride before boarding the buses for home.

The staff visited the school several weeks later to deliver the finished pottery and to participate in a final evaluation session with the administrators and staff of Holly Park. This gave another opportunity for contact with the children and also to observe the carry-over into the school of workshop activities.

Making music on an African drum (right).

A group of children improvising a scene with a member of Living Stage (facing page).


UE SKY
THEAT

New Year at Children's Experimental Workshop

The fall–winter program of 1976–1977 began again with the Sharpe Health School, another fifteen children working with Living Stage in drama on Tuesday, and pottery sessions on Thursday. This workshop also lasted ten weeks.

An important addition to the Workshop were volunteers like Joe Pipik who, like most of the talented people who worked with the children, had heard from fellow artists about the Children's Experimental Workshop and came to help.

Joe was so enthusiastic about what he was doing that he would hitchhike out to the school and take the bus back to Glen Echo, just to play music for the children on the long ride and to establish contact with the children.

The second ten-week session, this time with Holly Park School, involved a new group, the Blue Sky Puppet Theatre, as the Director continued to experiment with new activities. The Blue Sky Puppet Theatre is a two-member performing arts troupe. During these workshops, the children constructed hand and rod puppets and learned to use a sewing machine. They created costumed historical figures—like Clara Barton with a large Red Cross symbol; General Robert E. Lee carrying a flag; a teddy bear depicting Theodore Roosevelt with four large eyes. In the weeks that followed, the group of children created and refined original

Children rehearsing their puppet skits (facing page).

Rehearsing with the rod puppet he made himself (left).

scripts, then performed two original puppet shows using themes drawn from their field trips.

By now the Children's Experimental Workshop had attracted attention from the media. A local TV station filmed the "Day in the Life of One Handicapped Child" at Glen Echo. Several newspaper articles appeared in the *Washington Post* and other local newspapers. Articles about the Workshop were featured in *Parks and Recreation*, the official publication of the National Recreation and Parks Association, and in the inaugural issues of *National Handcraftsman*.

The Director was also contacted by several groups across the country to lead workshops and, beginning in 1975, the Children's Experimental Workshop was invited to participate in the annual conventions of the President's Committee on Employment of the Handicapped.

In 1977, the Director of the Children's Experimental Workshop served as a panel member of the National Endowment's Arts and Advisory Task Force to the First White House Conference on Handicapped Individuals.

Final Year of the Children's Experimental Workshop

During the fall–winter program of 1977–1978, the Children's Experimental Workshop introduced a number of further innovations. Wendy was able to find a professional weaver with cerebral palsy, Laureen Summers, to teach the workshop in weaving. And, instead of culminating each session with an international festival as with the Multicultural Arts Day Camp, they held a puppet theater production at Great Falls, Virginia, a National Park which had an accessible theater. Though the form of the final event might change, the intention was to pull together all the children's activities so they might share their experiences with parents and friends.

These final two sessions in 1977–1978 of the Children's Experimental Workshop were structured around an historical theme that closely integrated the field trips to the Lee Mansion with the creative activities in the workshops themselves. This close integration of the visits to a park site and the Workshop activities focused the entire program and was

Hand puppet made by a child (top left).

Child developing a skit with a puppet of Clara Barton (facing page).

another good example of how National Parks can be successfully used for classroom activities.

The Children's Experimental Workshop concluded its program in April, 1978. The Workshop has been extensively documented through videotapes, photographs, color slides, tape recordings, as well as this present publication. Information packets have also been developed for use by arts councils, schools, and groups and organizations involved with the handicapped. The Workshop staff has also cataloged over 200 slides to be used in audio-visual presentations.

The Children's Experimental Workshop is an example of how the National Parks can be successfully used for the benefit of special populations, such as children with visual,

physical, and learning disabilities, as well as children from a variety of ethnic backgrounds.

It proved that the National Parks are more than buildings and land, and that with imagination, effort, and cooperation, the Parks have a rich potential for learning as well as recreation. In such settings, there is no handicap of the spirit, no matter what one's physical capacities or cultural background.

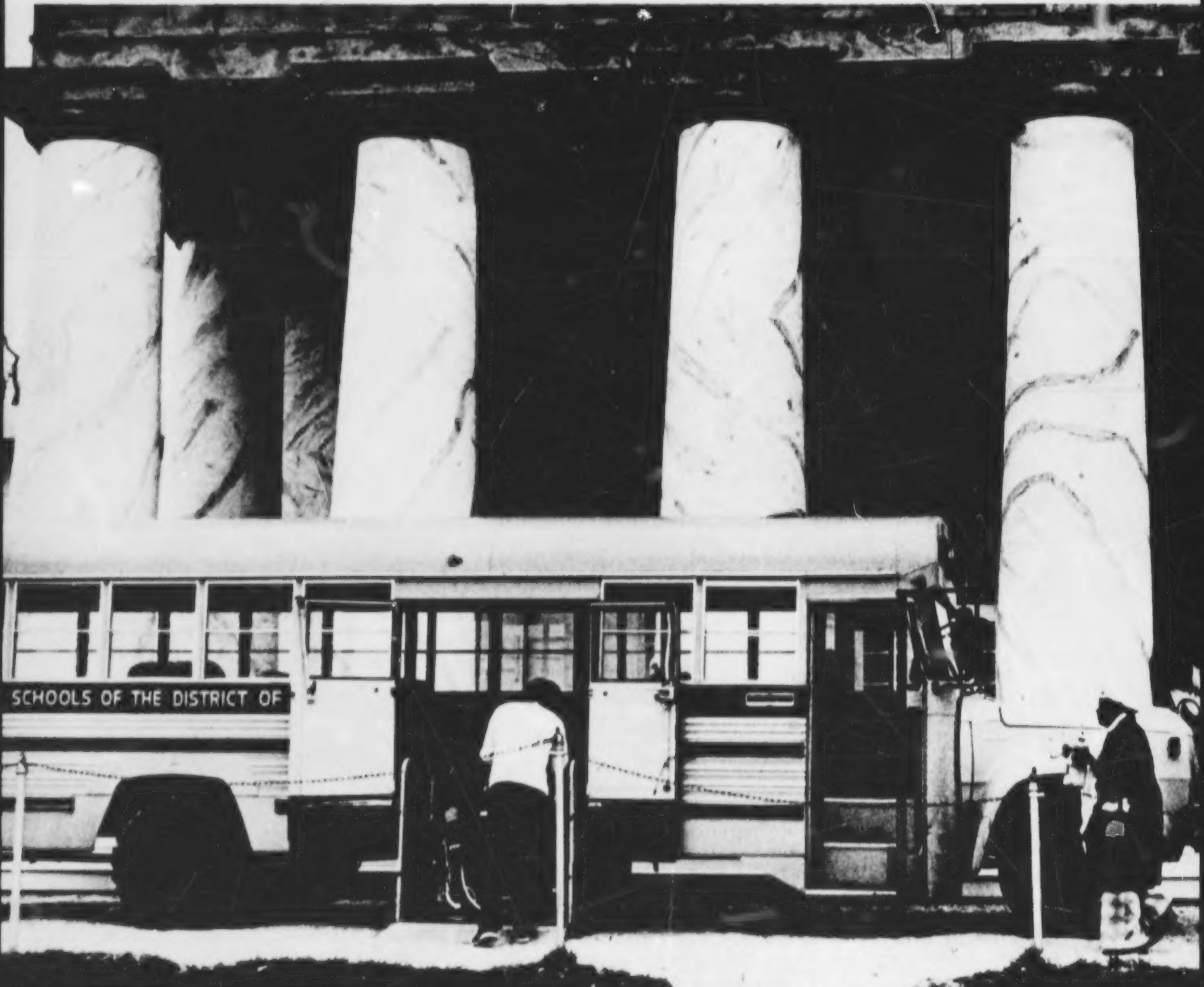
Parents, friends, teachers, and children at final puppet performance at Great Falls, Va. (facing page).

CEW children perform (top).

CEW children at Great Falls Park, Va. (next page).

2

a day at glen echo


SCHOOLS OF THE DISTRICT OF

SCHOOL BUS
STOP ON
RED SIGNAL

Introduction

In planning for a series of consecutive ten-week interpretive arts workshops for children with multiple physical handicaps, the staff selects three or four park sites for the field trips. The sites selected offer different dimensions for a learning experience. Some sites are the homes of historic persons, others may represent a way of life typical of a given place at a particular time in our past. Still others offer a natural context where the children can experience the sights and sounds of nature unobstructed by man-made physical barriers.

The staff does some preparation on-site before the program begins. The CEW artists work closely with interpreters and rangers from each of the parks in order to choose the "raw material" for developing themes and activities in the art workshops. Staff visits to these sites also enable everyone directly involved in the program to see both accessible and inaccessible features at the sites and to prepare alternative program strategies. We have found that this process has resulted in both ingenious and innovative planning.

Before the visit is made, the children are acquainted with the theme of each site through story telling accompanied by slides, films, and demonstrations. For example, in preparation for a field trip to the C&O Canal, Elwood Wineholt, a park ranger, came to the workshop and showed the children a modern film about the Canal and an old-time film depicting the life along the Canal in the early 1900's. His

Arriving at the Robert E. Lee Memorial.

presentation was followed by discussion, animated by a working model of a typical canal lock each child manipulated. This kind of interchange made the actual visit to the Canal more meaningful for the children.

In the following chapter, we have put together a composite of what might be a typical series of activities occurring during one day in the Children's Experimental Workshop program. In both words and pictures, our intention is to give a sense of both the flow of events and a more precise feel for the integration of the art workshop with a visit to a particular park site.

On this day, the visit is to the historic Arlington House, Robert E. Lee Memorial in Virginia.

In addition, this section describes how those moments of any day which could become tedious or mechanical—such as moving the

---

Arlington House staff member assists child up to the front portico.

Park interpreters in ante-bellum period dress show the mansion to the children who will later develop art projects from the visit (facing page).

CEW volunteer assists on the tour.

children from one place to another—can themselves be made a lively portion of the overall program experience.

Morning

The children, teachers, and staff of the Children's Experimental Workshop meet at a local elementary school and ride out together to Arlington, Virginia, site of the Robert E. Lee Memorial. During the bus ride, Michael Cotter and Joe Pipik of the Blue Sky Puppet Theatre lead the group in songs of the Civil War period.

The bus pulls up to the front portico of the Mansion and park interpreters in nineteenth-century costumes lead the children through the first floor rooms of the house, serve them cider and give them herbs and flower sackets as gifts to take home. The guides focus their discussion of the Mansion on the everyday life of children during the ante-bellum period while the workshop staff members point out such artifacts as saltware crocks, rag rugs, looms, and spinning wheels, all the while encouraging the children not only to become fully aware of their surroundings but to relate their new experiences back to the slide program presented prior to the field trip. Though the second floor of the Mansion is inaccessible for those children who are in wheelchairs, a lively discussion and exchange continues.

During the field trip, workshop instructors are reinforcing plans for the children to apply their new experience to workshop activities: in the weaving workshop the children will create patterns inspired by the quilt patterns they saw at the Mansion; in the pottery workshop, they

SCHOOL BUS
WORKSHOP

will construct candlesticks, goblets, and pitchers based on some of the Mansion artifacts; while in the puppetry workshops the children will create historical figures associated with the Mansion and perform an original script using themes related to the field trip.

The children return to Glen Echo. While they are taken off the bus—a slow process, since the wheelchairs must be individually lifted down—Michael and Joe entertain them with more songs. They sing to each child by name, and soon the children join them in the choruses.

Then the children arrange themselves around picnic tables for lunch. Though some might consider 11:30 early for lunch, the Workshop tries to match the daily schedule of the children's school day; also the early lunch allows two and a half hours for follow-up art workshops.

Come with Me to Glen Echo

Come with me to Glen Echo
Everybody who wants to go
Play with clay and Living Stage
At Glen Echo!!

We will use our bodies to make statues
Have some fun before we're through,
Eat lunch there before we leave
Glen Echo!
Stick our tongues out try 'n' touch our nose
Stretch 'em down almost to our toes!
Open our mouths and just say—(make own sound!)
Play with clay, have lots of fun
Make a play up before we're done!
Magicians and musicians and love everybody
At Glen Echo!!

This song is dedicated to:
Joe, Kay, Larry, Ronnie, Gloria, Wendy, Rebecca, Roberta, Jennifer, Jeannie, Bob, and Jo-Jo
With Love from:
Wayne, Nancy, Jackie, Stacie, Dawn, Tory, Lynnette, Duane, Pat, Jamie, Denise, Hillary, Susan, Gloria, and Brian

Back to Glen Echo Park after a visit to Arlington House (top left).

Actress from Living Stage entertains children during lunch (near right).

Child sings during lunch at CEW (far right).

23

Afternoon

After lunch, Gloria Fein begins a clay demonstration. This is the first session involving clay with the children, and she wants to introduce them to clay, and also observe what they can achieve with their hands. Gloria wants to teach the three basic hand-building techniques, slab, coil, and pinch, so that the children will have a usable skill when the workshop is over. "I start with simple exercises first to find out what the children can do with their hands."

There are twenty-one children in the workshop, all of them suffering from some serious handicap. The majority of the children have cerebral palsy, but others are afflicted with paraplegia, tumors, congenital anomalies, spinal bifids, sickle cell anemia, and rheumatoid arthritis. Most of the children have at least some manual dexterity, but a few have severe motor handicaps. Two of the young girls have the use of only one hand, while others have arms and hands that are spastic, weak, and misshapen. Half of the children are in wheelchairs.

Yet their is no sense of helplessness about these children. They are not apathetic around the tables, and when given a ball of clay, they immediately begin to pound, pull, and roll the clay into slabs, following Gloria's instructions.

The teachers, aides, and volunteers help the children. But the help is more in the way of encouragement and praise than performance of the work for them. An adult might steady a lapboard or hold a piece of clay that is being

Interpreting the visit in clay.

pulled and pounded, but the final piece belongs to the child so he or she can have pride in that ownership. Also the teachers themselves begin to work on their own clay pieces and soon there are both grownups and children working and talking together around the long tables. As one teacher said: "The great thing about this project is that so little help is needed. The process and the product both belong to the children."

The clay workshop lasts one hour. Then the pieces are stored away until next week and the table tops cleaned for the puppetry class. Michael and Joe, who have been working with the children during the clay workshop, set up their material.

While Joe Pipik sings, the children develop their projects based on the visit to Arlington House. Among the projects are candlesticks, goblets, and pitchers.

Michael groups the children in pairs and lets them sew their puppets on the sewing machine. One child handles the soft furry material—selected so that the children could develop affection for the puppet—while the other child works the pedal. While the children are working, the instructors provide constant feedback in order to validate the worth of the children's creative efforts.

After about an hour, the puppetry workshop moves into a new phase. Now Michael and Joe will supplement the tactile experience of sewing puppets with music related thematically to the figures created by the children. They

Children are involved with all phases of puppetry—design, construction, script-writing, and mounting small group shows (facing page).

Children and volunteer develop skit on the Civil War.

begin by teaching a new song, "Where Have All the Flowers Gone," a song selected because it relates to the Civil War theme. After having the children and adults practice it several times, the children are then separated into groups so that they and the adults can develop skits relating to the Civil War.

As usual there is a good deal of noise in the room. The children are free to talk and sing and wander around. Only when one of the teachers needs attention does the group pause for a moment. "The only reason it works," explained Suzanne Gordon, an evaluator of one session, "is that the children clearly love the activities. Everyone is having a good time and working together as if they had been doing

Scene One of a skit.

A disabled child can easily work his puppet attached to his wheelchair (facing page).

Part of an Actual Lesson Plan from The Blue Sky Puppet Theatre

Description:
Sixteen one-hour sessions in which the students will build one quality puppet on the sewing machine, perform two original National Park oriented shows, and perform original and traditional songs dealing with Park related subject matter.

Objectives and Goals:

1. Have the students become involved in the artistic process with an education about the National Park Service as a framework.
2. Give personal reinforcement to individuals through their artistic experience.
3. Extend and explore the artistic horizons of the handicapped student.
4. Create a positive emotional experience for the student both in teacher/pupil relationships and pupil/puppet relationships (i.e., by loving the puppet the student loves himself because the puppet becomes a projection of the child's personality).

Session 1 of 16

A. Goal:

1. Introduction of the puppets and the concepts of the course.
2. Students to pick pattern pieces that will become their puppets.
3. Show the students how to use a sewing machine.

B. Teaching Method:

1. Introduction—list of intentions and expectations for the program discussed with the students. Questions and answers.

2. Hand out Blue Sky Puppets to help the students get ideas about the color and style of their own puppet character.
3. Have students pick their pattern pieces. Help students choose the correct number of pieces for the pattern from organized piles on the floor. Label the student names on the back of each pattern piece with a magic marker and bundle and wrap the materials with masking tape.
4. Demonstrate how a sewing machine works. Teacher groups students around him in a close circle with the sewing machine 4 feet off the ground for good visibility. Teacher delivers short lecture on how the machine works and prepares the students emotionally (i.e., don't be worried about trying something you haven't done before). The teacher demonstrates how to use the machine and then asks for volunteers from the students to try it for themselves. Because most of the students' legs are immobile, have one student operate the treadle while another guides the material.

Materials:

1. Approximately 8 yards of 55-inch, long-haired and short-haired fake fur.
2. Scraps of material for stuffing.
3. Masking tape and magic markers.
4. Demonstration puppets.

Class time: 40 minutes
Number of aides: 9

it all their lives."

One group of four children and a volunteer develop a play about two brothers, sons of Mrs. Custis, who end up fighting on different sides in the Civil War, and about their family friend, Dr. J., who fixes them up when they are wounded on the battlefield. The brothers go home together with their mother and Dr. J., and vow never to fight again, let alone on opposite sides of a war.

Once the children and their volunteer have decided on the story, they work out lines for each one of them to say, the volunteer leader making sure that all the children have parts in the skit.

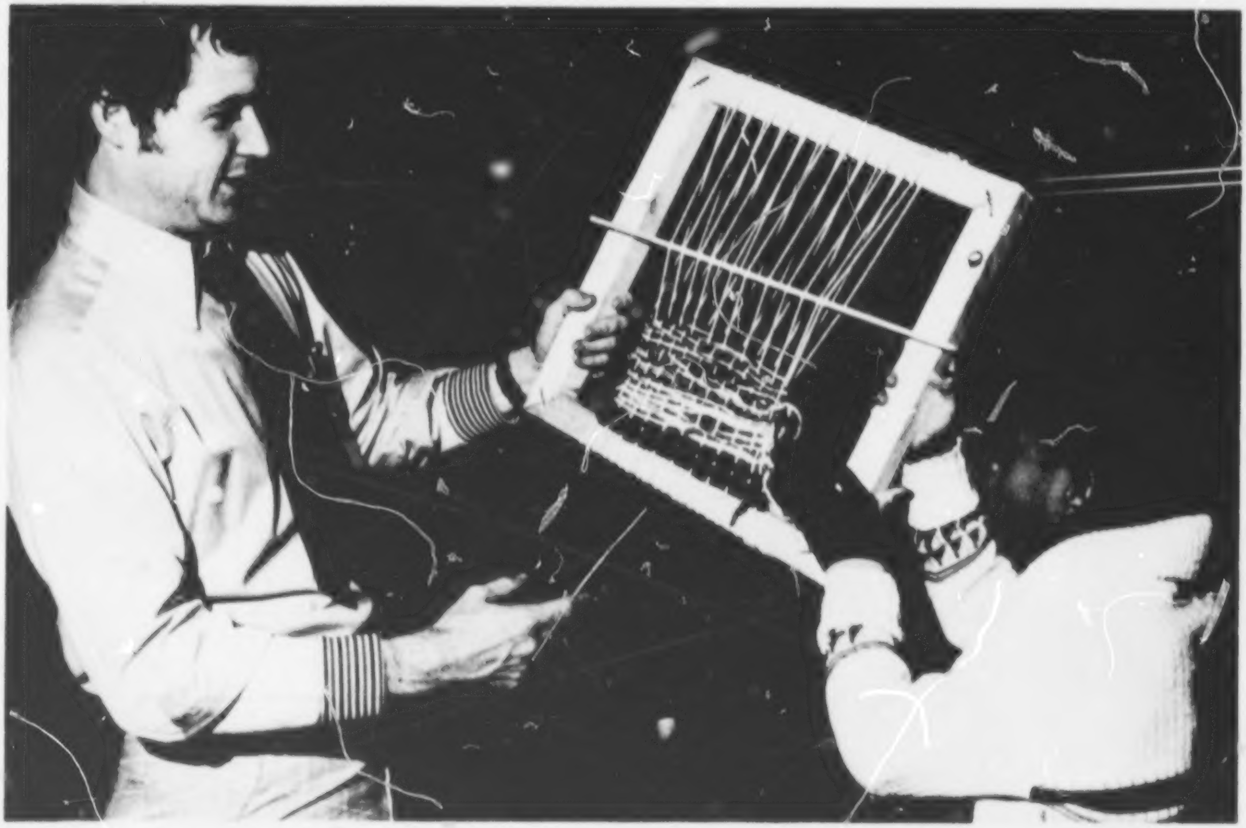
Creating and presenting skits with the puppets of the Blue Sky Puppet Theatre (facing page).

Laureen Summers, a professional weaver with cerebral palsy, assists a child on his weaving project.

After the plays are practiced, Laureen Summers, a professional weaver of great skill who has cerebral palsy, helps the children work with naturally dyed yarns on twelve-inch frame looms built out of four long wooden sticks constructed into a frame. Flat sticks with holes at the ends are used to weave the yarns. This type of loom has been selected because it simplifies weaving to a loop process and allows the children to use several strains of yarn at once while having better control over the material. In line with the efforts of their previous workshops in pottery and puppetry, the children employ design motifs related to the colonial quilt patterns they viewed earlier in the day at the Lee Mansion.

Child begins weaving project on his own (facing page).

A child shows Michael Cotter his progress.

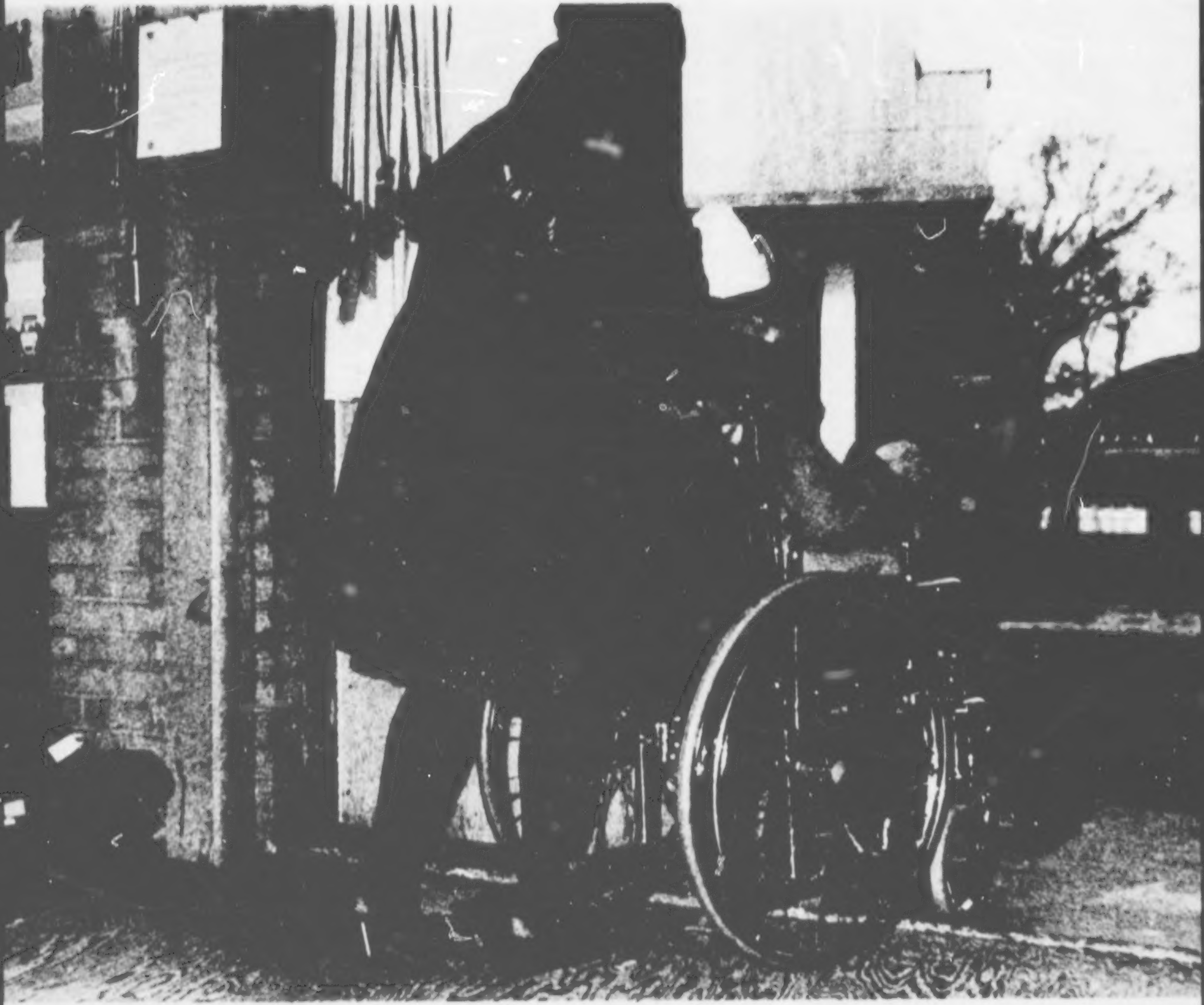


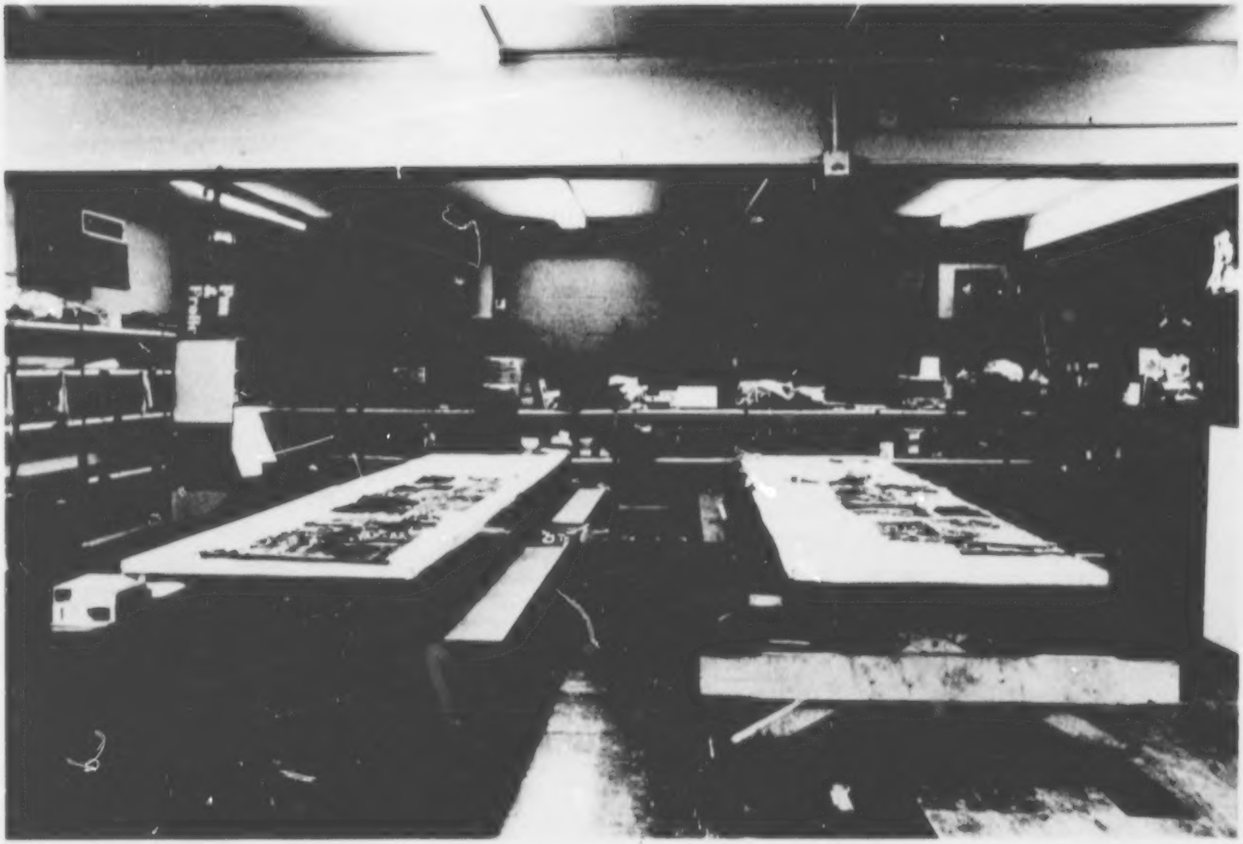
Finally, the group comes together again as Joe Pipik plays his guitar, and both children and adults begin to dance. The children in wheelchairs are pulled into the large circle of dancers. By the end of the dance everyone is laughing, singing, and applauding.

The children are ready to leave for the day. The process takes as long as ten minutes as the wheelchairs must be lifted again onto the bus, but Michael and Joe sustain the happy mood by continuous songs, cheers, and waves of farewell. The bus leaves Glen Echo Park with both children and staff enthusiastically commenting on the day's events and looking forward to another day at the Children's Experimental Workshop.

Joe Pipik leads the sing-along.

The end of a busy day at CEW (facing page).





The CEW Space

Easy access into the Workshop was through a level entryway and a door 42" wide. The picnic tables were modified and made accessible to children in wheelchairs by eliminating the seat bench on one side and extending the working surface area to provide a 2' long overhang on each end.

The Children's Experimental Workshop was a brightly colored and well-lit 38' x 38' work area, very conducive to creative activity. Set out on the tables are batik cloths created by the children. The mural (background), designed by Michael Auld, depicts fable characters from *Anansi*, an African folk tale.

Pottery created by the children lines the shelves which were designed to be accessible to the children (next page).

3

an instructor's experience

Introduction

The following interview with Jennifer Nelson of Living Stage focuses on the positive experiences of one instructor in the Children's Experimental Workshop. When Living Stage began working with CEW, members of the staff attended a special series of summer training workshops at Arena Stage during the evening to learn improvisational techniques which they could apply to their work with the children. Jennifer Nelson taught these training sessions.

Though her specific techniques will be helpful to those who are either developing or already engaged in programs for special populations, even more valuable are the insights we gain from her about the enthusiasm and commitment arts can bring to such programs.

Workers in the arts, unlike those in the academic disciplines, are often more flexible in drawing upon other disciplines for ideas and materials—as, for example, in Jennifer's use of body *sculpture* as a technique for dramatic expression. The key to the artists' success with the children is that their art is a means for self expression. Jennifer is simply a typical example of all the others who worked for the program. Children, of course, need many tools to survive physically and spiritually, but certainly the ability to express themselves in a variety of ways is not the least of these tools.

The enthusiasm Jennifer communicates here was as much a part of the Children's Experimental Workshop experience as the arts and the field trips we have described.

Jennifer Nelson (second from the right) leads group improvisation.

The Interview

Question: Jennifer, how did you become involved with handicapped children?

Jennifer Nelson: I've been working with handicapped children for five or six years. I came to working with the children with a much more political and experiential attitude than that associated with conventional theater training. What we are trying to do at Living Stage is put tools in the hands of all people, tools that will let them express themselves.

We make a very sophisticated level of improvisation simple, so that it can be done by anyone, whether he or she has arms or legs, voices or noses, or whatever else that most human beings have.

Q: *What were some of the highlights for you at the Children's Experimental Workshop?*

JN: Well, I was working with this little girl who couldn't move at all. She couldn't speak, and she had to be braced in a wheelchair. She just sat there, but she was obviously very bright. Her face was incredible, with large, beautiful eyes.

At first we had been led to believe she had no motor control at all because she was never taken out of her chair. But we took her out and just let her move around the rug. Soon we discovered that she was really a dancer. Somewhere inside her that's what she really wanted to do. She could get up on her knees, and in spite of the fact that she didn't have sophisticated movement, she could move and express her feelings, express what was going on within her body.

The first time that happened, we were overwhelmed. And she couldn't even feed herself; she couldn't even chew. She had to have somebody put the food in her mouth and work her jaw so she could masticate enough to swallow the food. But she was just phenomenal.

There were many of those types of experiences. Mostly, the kids were not nearly that handicapped in terms of their physical disabilities, but they were all in situations in which the teachers had labeled them as having a certain ability. What the teachers would tell us was based on what they thought the kids could do.

But in almost every situation we found that they could do a hundred times more, and in areas that the school teachers were just completely ignorant of. And because they were school teachers, they were dealing with a certain kind of behavior and looking for a certain kind of result. So they were astounded, too, after going through their anxieties about whether the kids would get hurt or over-emotional, out of control, and all these things that don't mean anything in the context of doing something creative. In expressing, you can't really go overboard. You may be very emotional, but who's going to say you're too emotional?

Q: *What types of dramatics did you do with the children?*

JN: We had five exercises that are fairly simple. What we do as teachers in the Living Stage Workshop is set up a certain form and structure, but within that structure, people are free to do pretty much whatever they want, so that in one exercise there are as many different results as there are people in the world.

What I do as a teacher is look at the child and see what he or she is doing, then pick up on that, and then just heighten the experience. But I don't try to make it into something else. If one person is doing it one way, fine. But that doesn't mean that the person sitting next to him has to be doing it the same way, or at the same time, or getting the same thing out of it.

Q: Okay, how do you begin the exercises?

JN: One of the main things that we do is the exercise sculptures, which involve throwing the body into positions without thinking about it. Throwing the body into titles or words for feelings. For example, if the title is "love," then instantly everybody just throws the body without thinking, without thinking what they're going to do, and then freezing however they end up. That's the sculpture of love!

Then after they make it, while it's frozen, they learn from what they see, and learn from what they've created. It is not a process of thinking what does one look like, but what does love look like. They let their bodies respond from the subconscious, hear the title, and let the body respond.

Once they're there, then the teacher's role is to tune the sculptures into what they are saying in that sculpture, with the understanding that that's not everything they feel about love. If the title is love and the child makes something that is seemingly grotesque, it is still love; it's something that has to do with love. It doesn't have to be all that the child knows about love. It doesn't have to be what the figure says tomorrow, or five minutes from now; but just in that second, the figure is something about love.

We work a lot with sculptures when working with handicapped children. We make sculptures with faces. We let them know that they can express as much as anybody who is not handicapped. We can do it with their face, or with a face and one arm, or a face and one foot. Whatever we're doing, we are doing it just as fully as people who have all their capacities and can throw themselves around the room and dance off the walls.

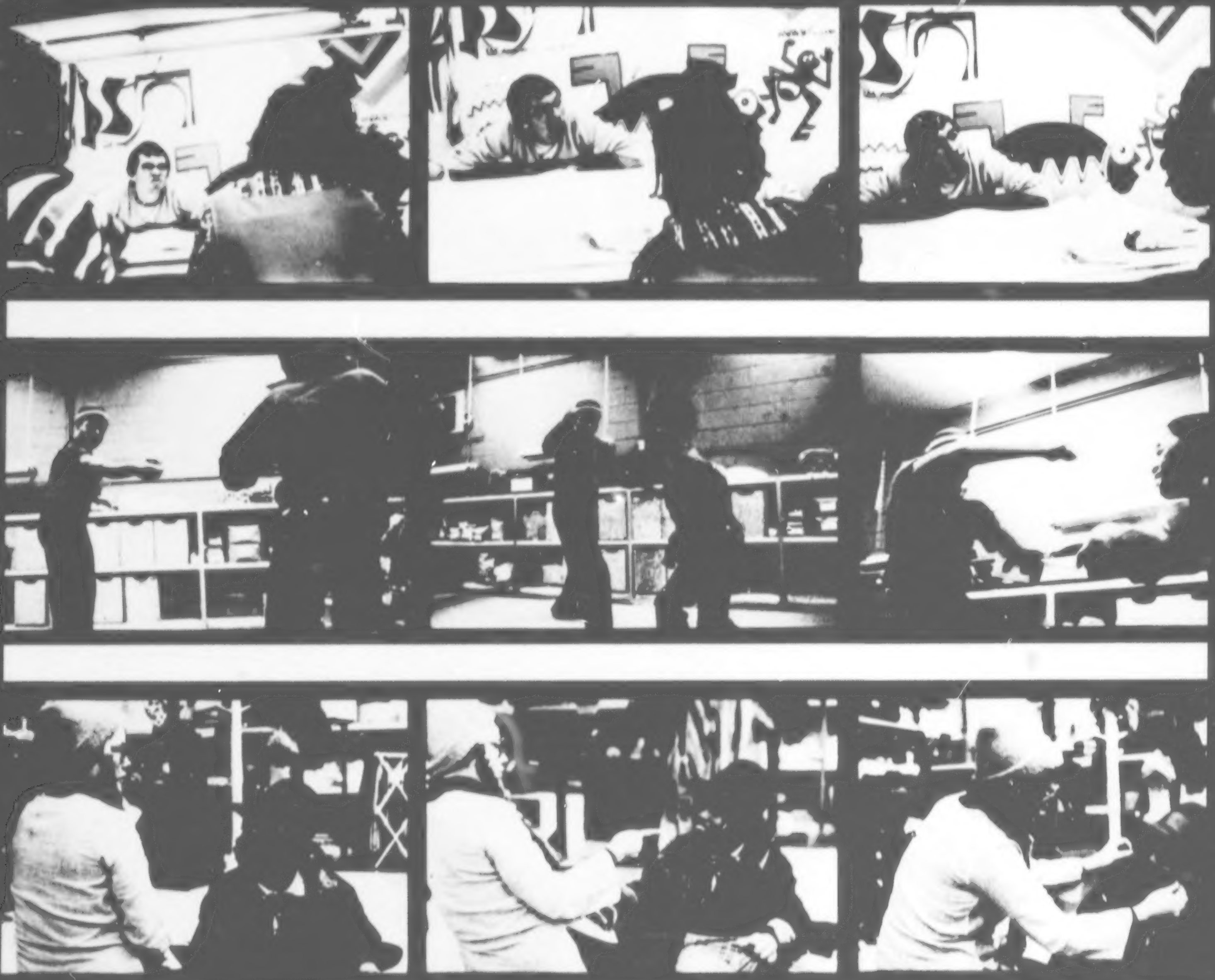
Q: How do you select the titles?

JN: Titles come from asking what is important to the children. Things that happen to them—love or hate. Things they would like to do something about in the world; things that get them down.

A leader calls out the title and everybody makes a face sculpture. You can do a lot of different things with face sculptures. Blind people can work in two's. One person makes the sculpture, and the partner feels what the sculptor has made, and then they talk about what they feel.

Q: How do you decide what titles to use?

JN: It depends upon the day and on the way the kids seem. Is it a sunny day? Or do you think the children want to do something on their own? This is particularly true with handicapped kids. They have a lot of anger and frustration about wanting



Through improvisational techniques, Living Stage actors and CEW staff (Gloria Fein, bottom strip) work with the children to express emotions (facing page).

Living Stage joins CEW staff and children to explore processes in clay.

to do a thing themselves and not being allowed to because the adults around them have a tendency to want to supply everything for them.

We often work with schools, so the titles may be things like school, teachers, etc. The title, the subject, is always presented as objectively as possible so that the kids can respond in their own way. Some people will love their teachers and some people hate their teachers. There's enough room for all those different emotions to come out.

And then, the children draw upon experiences with parents, sisters, and brothers. Being loved, which is a major force in children's lives, and being in love, or not being able to say you love; being afraid to say you're in love, or how you feel when the person that you love the most isn't in love with you, or how you feel when the person you love the most is in love with you. Those sorts of emotions. And sex.

Many adults are not aware that kids worry about war, poverty, and starvation. Kids raised in our television age know an enormous amount of stuff that's not their own personal experience, and they have very strong feelings about it. It's just that nobody ever asks them what they think. Or if they express themselves on those things, they're not taken seriously a lot of times, so they learn not to express those feelings on their own. But if you ask them to put out those feelings, it is amazing the kinds of things that come out.

Q: *So you give the children a title, or a subject, and you let them act it out?*

JN: That's right. The only rule in the whole process is that you cannot be wrong, and that nobody can say, no, no, no, that's not right. Whatever you've got is right because you're just getting it out of your own interpretation.

Q: *What are some of the other exercises?*

JN: You work with feelings directly. The workshop leader doesn't define them specifically. She or he just says, find your ugliest feelings. Again, there's no judgment. It doesn't have to be anybody else's feeling, just yours. It doesn't have to be what you'll be tomorrow, or what you were yesterday, just whatever you are at this moment.

And you let those feelings come onto your face so that they transform your face into the mask of the devil that lives inside of you. And the second step, after that's going, is to find the sound of that devil mask, the sound of those ugly feelings, and you make the sound that's right for the frozen mask on your face.

The third step would be to let that feeling go through your whole body so that your whole body is transformed into the devil that lives inside of you. So now you're the devil from head to foot.

The next step would be who are you? Are you going to become a character who looks exactly like your devil without changing anything that you have—the same face as your devil, the same body as your devil, and the same voice as that devil sound? There's a lot of different things you can do with that. You can set it up that you become a character who lives on the earth right now; a character that you make up and not somebody who you know. You can't become your mother or your teacher, but somebody who you make up who looks like this and who sounds like this, and then you start talking.

Now, instead of just making the pure sound of the devil, you start speaking words, and doing whatever this devil character is doing. The final step—after you discover the character you are—is to find out where the character lives. You go to the place where he lives, and you fall asleep, and you let the character have a dream.

The images begin to come, whatever they are. It doesn't have to make any sense at all. And you should have music. Music just lets things happen, and images are added that wouldn't exist otherwise. You can help stimulate the dream by the type of music that you play. You can play nightmare music or lyrical music; it doesn't matter.

After the dream, the exercise is over. At whatever stage you end it, after getting the character, you can share the character with the group.

Q: *What are other exercises in the same vein?*

JN: Well, voice painting. We find that emotions are cut off because nobody wants to hear. We say: don't do that, don't talk too much, don't cry, don't laugh too loud.

We try to let children express themselves with their voices. We tell them to close their eyes for a second and imagine one sound. Imagine what color it is. Then open your eyes and paint the room with the color of your voice. And aim it: You're going to paint the wall purple, and then with sound, and staying where you are, you're going to paint it.

And you can use all colors, use polka dots, paint plaids and stripes. Paint the room into a magnificent multi-colored environment with just your voice. Or paint a person. And the person has to react and feel the colors with which you're hitting him or her. Show what it feels like to be painted purple or black.

Another one of the exercises that is an extension of voice painting is called "Conductors." You have one person who is going to be the conductor pick a theme. We start with the conductor saying something like: I am going to make an orchestra on the theme of Nightmares. The other people are the orchestra. They have the option of either telling what sounds they are going to make, or the conductor can tell them to make a certain sound, like baba, baba, baba. Then the conductor conducts the whole group.

In a Nightmare there may be qualities of anger and fear and confusion, and you know almost anything can be there, but we really try to give them the understanding that, particularly in the creative world, you can't be wrong about things that are coming out of your own feelings. It means what it means to you.

Q: *How important is music in your Living Stage Workshop?*

JN: It is very important with handicapped children, and we use it frequently in our work. We can do our work without music, but the addition of live music opens up a whole new dimension.

One of the nicest things that happened at the Children's Experimental Workshop was when one of the groups wrote a song with the help of Joe Pipik who rode back and forth on the bus with the children. They made up the song coming out to the Workshop and sang it for us, and it just knocked us out.

The single most important element in the improvisation is that it is a mutual process. The children have to see that we are taking chances and falling down sometimes, and not getting it right, and getting mad.

You show them: Here I'm thirty years old and still like to get down on the floor and crawl around and scream and make up songs and dances. The only limits are your own imaginations.

Q: *What sort of physical environment do you create for Living Stage?*

JN: The company has a set of boxes, three-foot cubes. They are collapsible so we can take them anywhere. There is one flat surface we can stand on, or sit on, and they are open, so we can get inside them, make tunnels, or stack them on each other. There are also four little boxes. One side is closed and the other open so that we can set them upside down. And there are two big triangles that are solid on four sides and also open, so we can get inside.

And we have a lot of hats. Some of them represent different occupations. but mostly they are character hats, but not necessarily anything specific, like the chef hat I use when I'm a cook. We buy them at second hand stores, or find them almost anywhere. We have over fifty hats. They are not precious so that nobody really cares what happens to them.

We also have pieces of material, colored materials that are different lengths and different widths. They can become rugs or hang from the ceiling; they also become doors or costumes.

The company has a Musical Director who travels with a little electric piano. The Musical Director doesn't just play music; she becomes one of the players, a part of everything that is going on. People can talk to her and they can also play the piano. We have a lot of nice things happen with the piano. Some kids are just fascinated by music, and when the music starts, they can't take their eyes off the piano; they watch her fingers and want to know how she does it. We also have percussion instruments that the kids use, congo drums, that sort of thing.

Q: *What happens then is that you create an environment and let the children direct themselves in whatever drama they want, keying the music and your own responses into where the children want to go. Is that about right?*

JN: Yes, but it is not random play. We set up a place, an environment. For example, a garage. A place where people come and get their cars fixed.

We say over here is the business office, and over there is the actual garage, and back here is the kitchen. We usually set it up before the children are involved. I might say that I'm the manager of the garage, but we don't necessarily choose all the power positions. We just create the activity. Another person from the company might be a woman with four flat tires. Then everyone picks who they want to be. They are not restricted to that character, but in the beginning, it is necessary for them to have a free rein with the character. Then we let everything begin.

Some of the kids are in the kitchen, others are working on the car, more in the business office. The group leader keeps stimulating the play, part of which is just listening to the kids and picking up on them.

Maybe some of them have established that a space ship has come into the garage, but the leader doesn't stop the action. He or she goes into the kitchen and says, this is really weird, but a space ship has come in. What happens is that everybody gets on the space ship and the environment changes, and off they go to the place where the space ship is going.

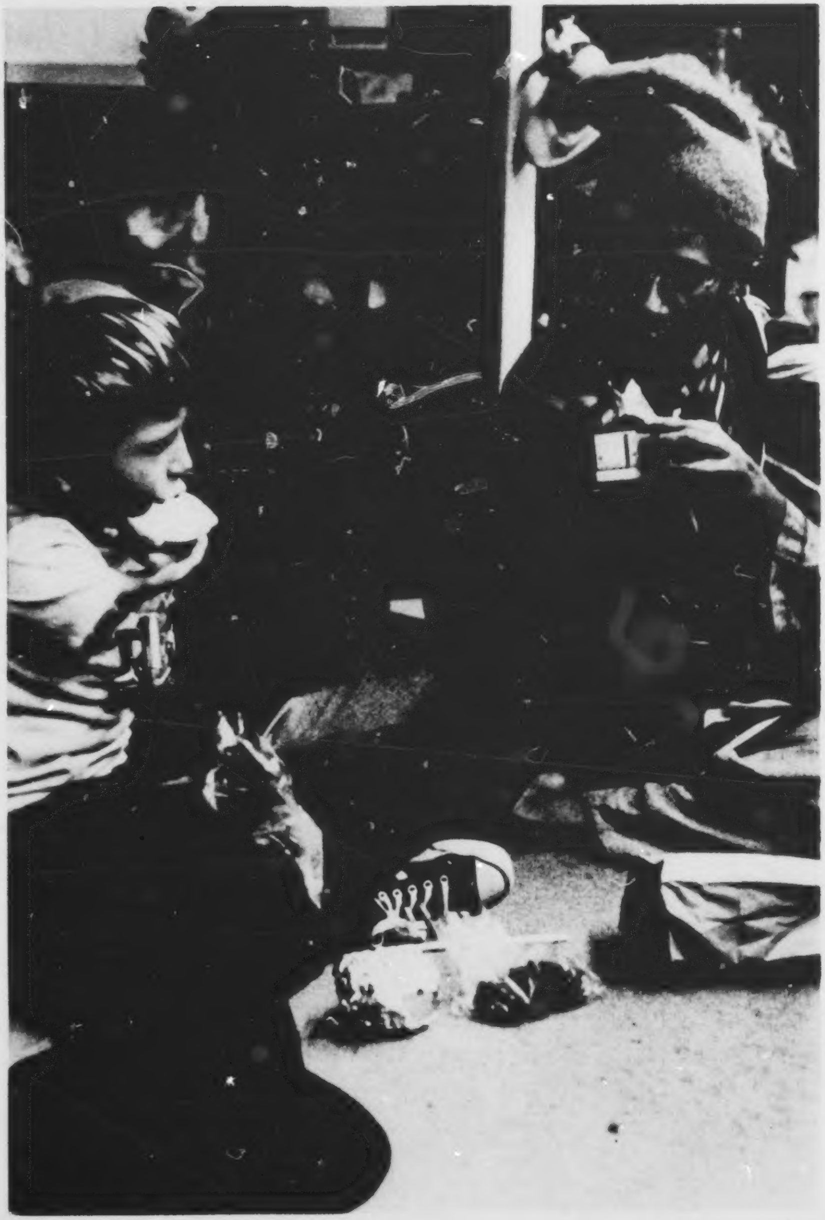
Or maybe just two get in the space ship, and they go off alone; they have their little adventure, and then come back, or they don't come back.

What we start with is something specific, but we are open enough to let new things happen and completely change to what the energy of the situation requires.

We have found that when choosing the environment it is important that it be real and lead to action. Kids right away relate to some object and an environment that they know, and it sets them in motion. I am thinking of a waiting room of a hospital, for example, as a bad selection because everyone is sitting around passively. But if you select the operating room of a hospital, then you have action.

Most children when they are little play very creatively. They are always making up people. But as they get into school, they get narrowed and the games get restricted and pretty soon the play becomes boring. Children know this and they, too, become bored. What we do is get them back to playing creatively again.

Sometimes in the middle of a game, we'll have them stop and write a poem, or draw a picture. They don't do anything with it necessarily, but we want them to recognize they are in the process of creating works of art. It is the process, not the result, that we're after. Write a poem about what you feel, put it on the bulletin board, and then go right back into what you are doing. We make this happen continuously. No beginnings or endings. It is all together. It is all alive.



4

doing it

Contents

Introduction 120

Pottery 121

Preparation for Pottery Projects: The Wedging Ritual 122
Cylinder 124
Pinch Pot 128
Candle Holder 131
Coil Pot 135

Additional Ideas with Clay

Wind Chimes 138
Gesture Pots 140
Inedible Baker's Clay 141

Puppets 142

Cartoon/Moving Hand Rod-Puppet 143
Sock Puppet 147

Story Telling 150

Weaving 151

Batik 157

Earth Color Painting 163

Illustrations by Judith Hall.

Introduction

On the following pages you will find a series of art projects developed for the Multicultural Arts Day Camp and for the workshops with handicapped children. Though they represent only a fraction of the projects used, we include them here both to illustrate the variety of arts that can be integrated around a theme and to give those who may wish to start similar programs some exercises upon which they can build.

For the most part, all the projects can be done with inexpensive, easily available materials, some of which the children can gather in park sites. Weakness in a child's hands or arms caused by physical handicaps such as arthritis, muscular dystrophy, or cerebral palsy should not exclude him from participating in any of the projects below. The instructor, however, should demonstrate all the steps in each project before the children begin on their own.

Pottery

Gloria Fein, who joined the Park Service in 1976, became the Assistant Director of the Children's Experimental Workshop in 1977 and taught the pottery workshops. She used simple clay building projects "both to give the children a skill they could take away from the workshop and as a way for them to express themselves. Clay is non-threatening, easy to handle, and the artistic results are almost immediate."

Gloria also used the clay as a way of discovering early in a workshop what each child was capable of doing independently. "We could see, for example, which children would need full-time attention by an aide and which children had difficulty with motor coordination."

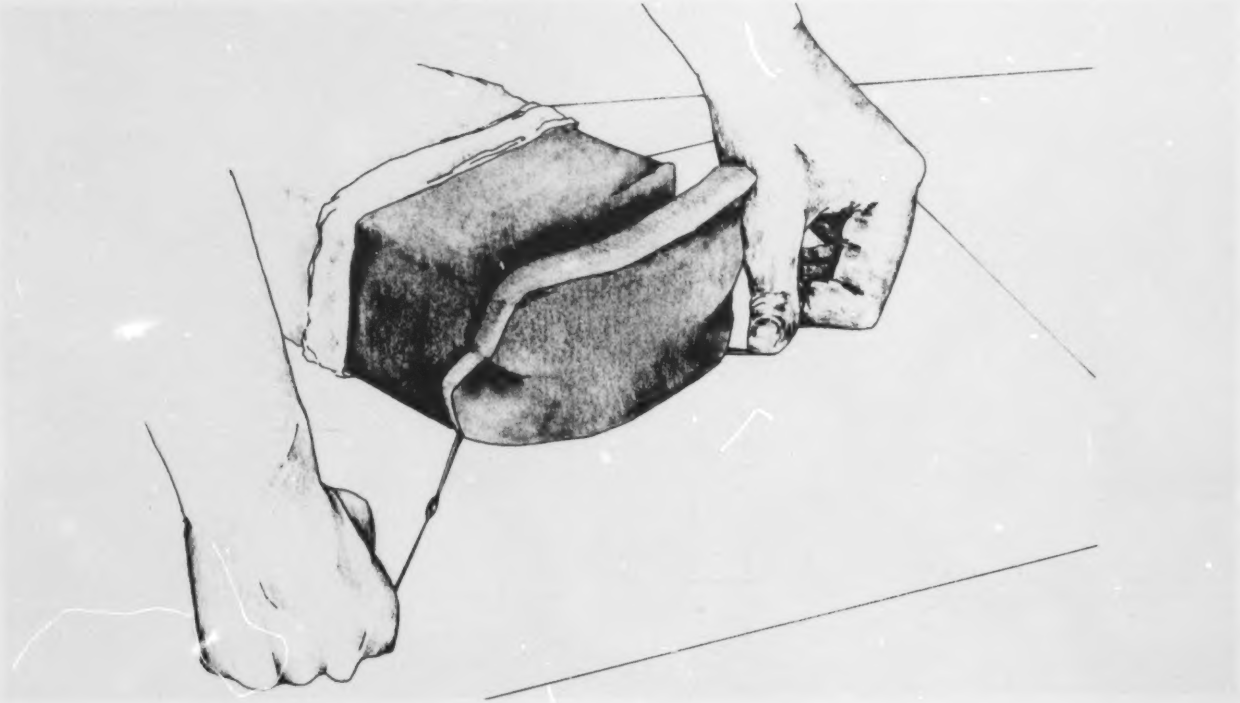
Almost any child can do the following exercises which Gloria used in the workshops. We were fortunate to have a kiln available so that the staff could also introduce the children to both the process of firing greenware (dried clay pieces) into bisque and glazing (applying powdered glass to bisque objects and refiring). In the following exercises, however, we focus on the process of making the objects. For those who do not have a kiln, there are directions for making baker's clay with which the pinch pot, candle holder, small coil pot, medallions, and beads can be made.

Gloria Fein working with a child on a clay project (top).

Gather Materials

Pottery clay
Wooden rolling pin
Natural objects (e.g. shells, coral shapes, pine cones)
Man-made objects (e.g. rubber stamp letters, bottle caps)
Cardboard tube at least 3" in diameter
Paper towels
12" wire with washers attached to both ends
Dull knife
String and sticks
Rough-surfaced canvas
Staple gun
8" plastic lazy susan with a flat surface

Preparation for Pottery Projects: The Wedging Ritual



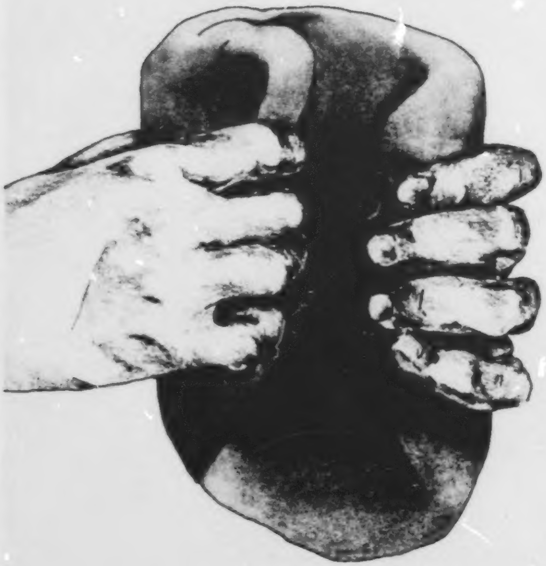
All clay must be kneaded or wedged before it can be used to make a pot. Working the clay into an even consistency disperses the hard lumps and expels air from the clay. Any air trapped in the clay expands during firing and causes the clay to crack or explode.

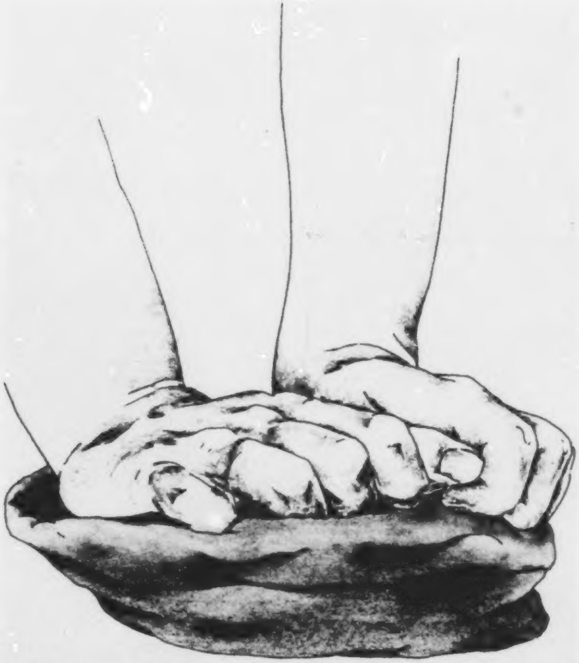
Children with handicaps especially enjoy wedging, however, the instructor should make a work surface beforehand by placing a large piece of canvas over a table and stapling the edges down. If necessary, the instructor can make a work space for a child in a wheelchair by covering a board with canvas.

1 Instructor cuts a 1" (1 pound) slab of clay and gives it to each child.

2 Instructor creates a sequence of rhythms by clapping her hands and stomping her feet. The children are asked to join in.

105



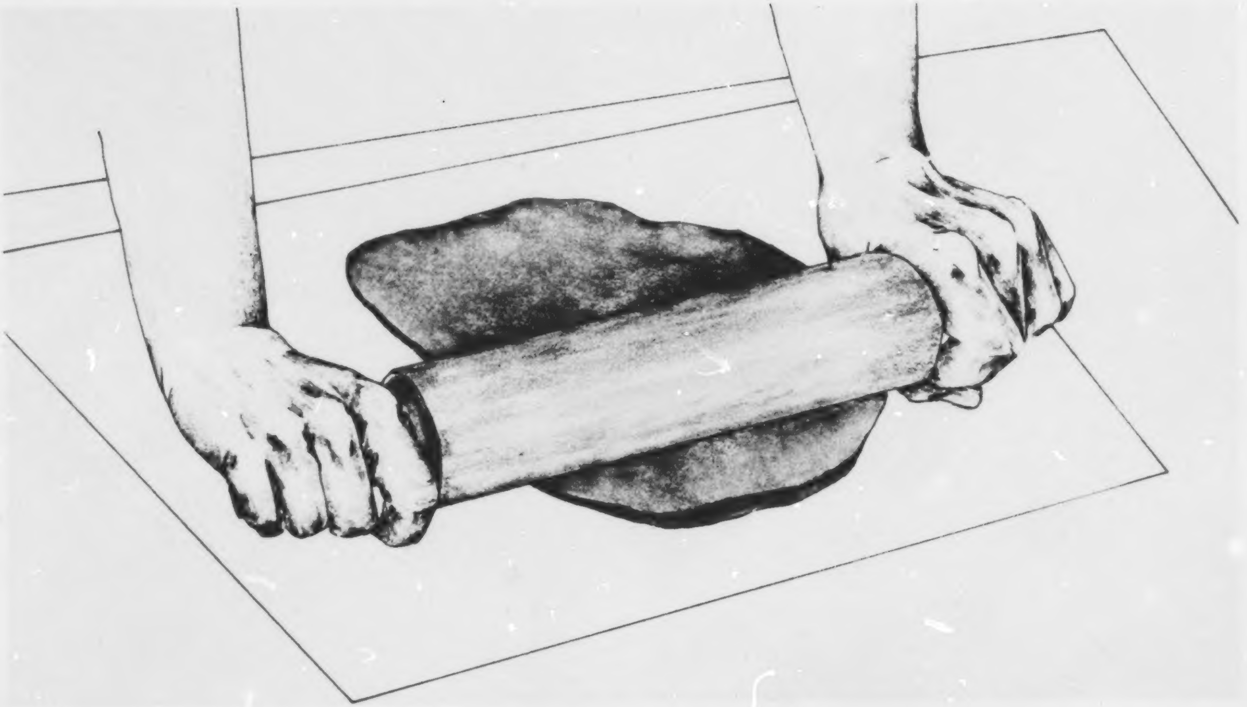


3 The children are then asked to slap and squeeze the clay with their hands or knead it like bread dough on the canvas-covered table.

4 Many of the children pound at clay and demonstrate a venting of various energies. In any case, the clay gets wedged.

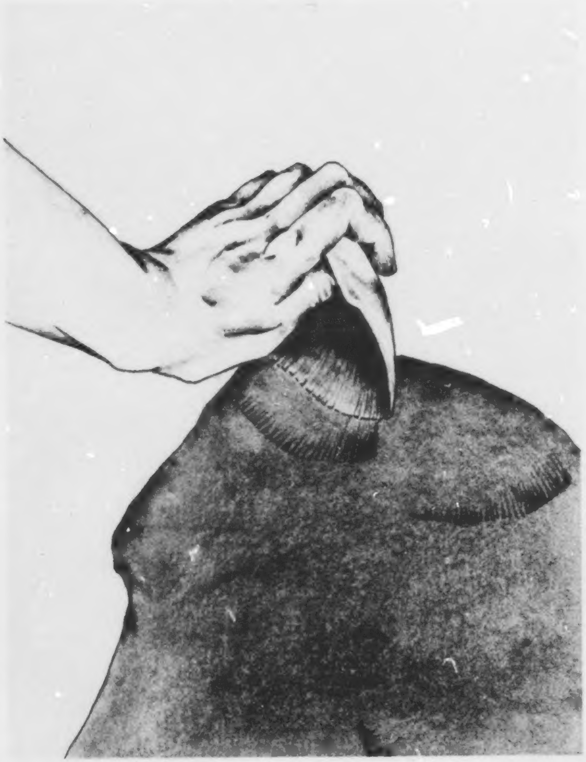
5 Begin a project.

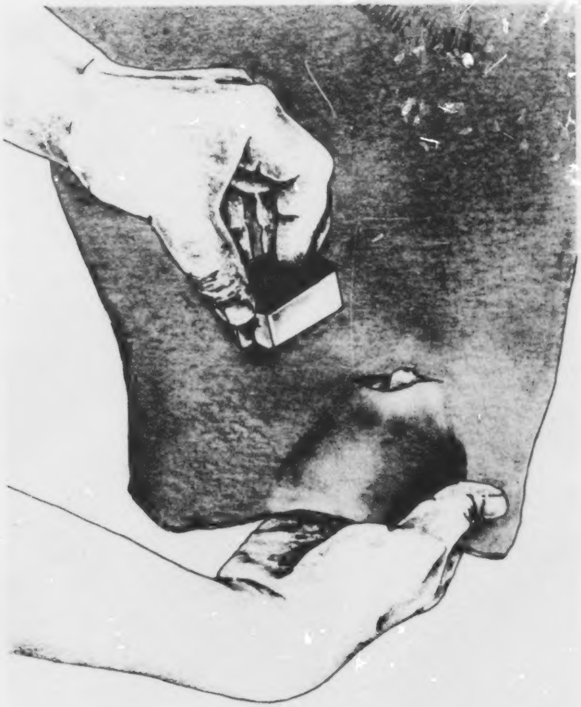
Cylinder



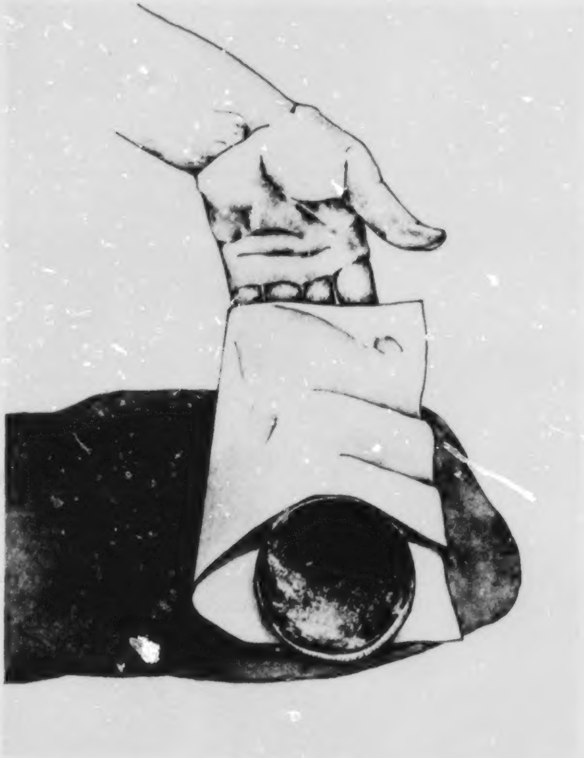
1 Roll out 1 pound of clay so that the clay is no less than ¼" thick.

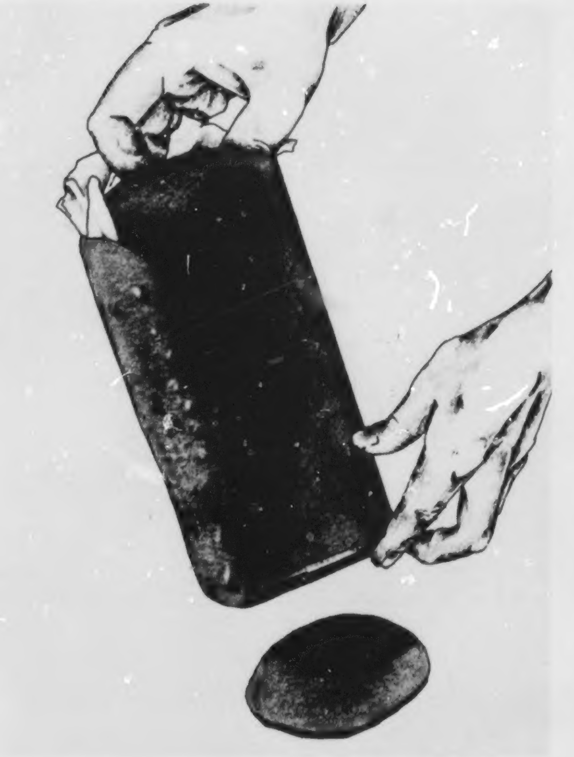
2 Trim off ragged edges to form a rectangle.





3 Impress either a) natural or b) man-made objects to create textures on the surface.

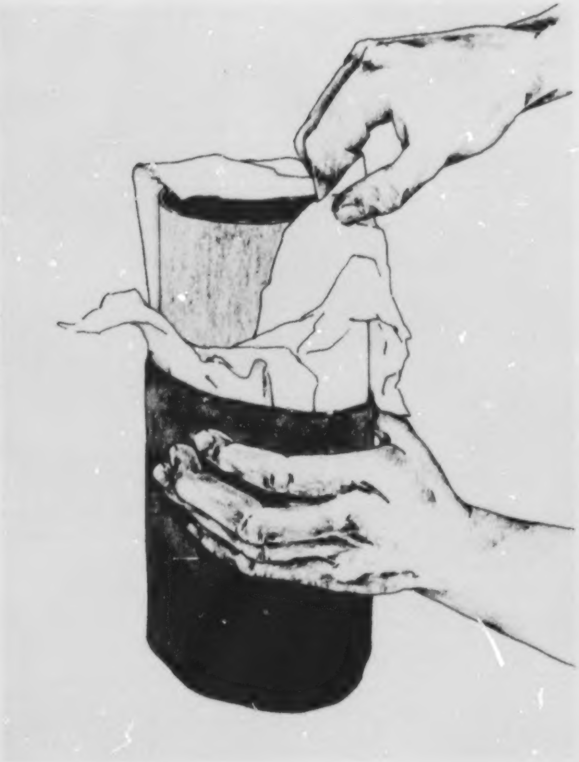




4 Wrap a paper towel around a cardboard tube; then wrap the clay around the tubing. Be sure the textured side is facing out.

5 Smooth seam.

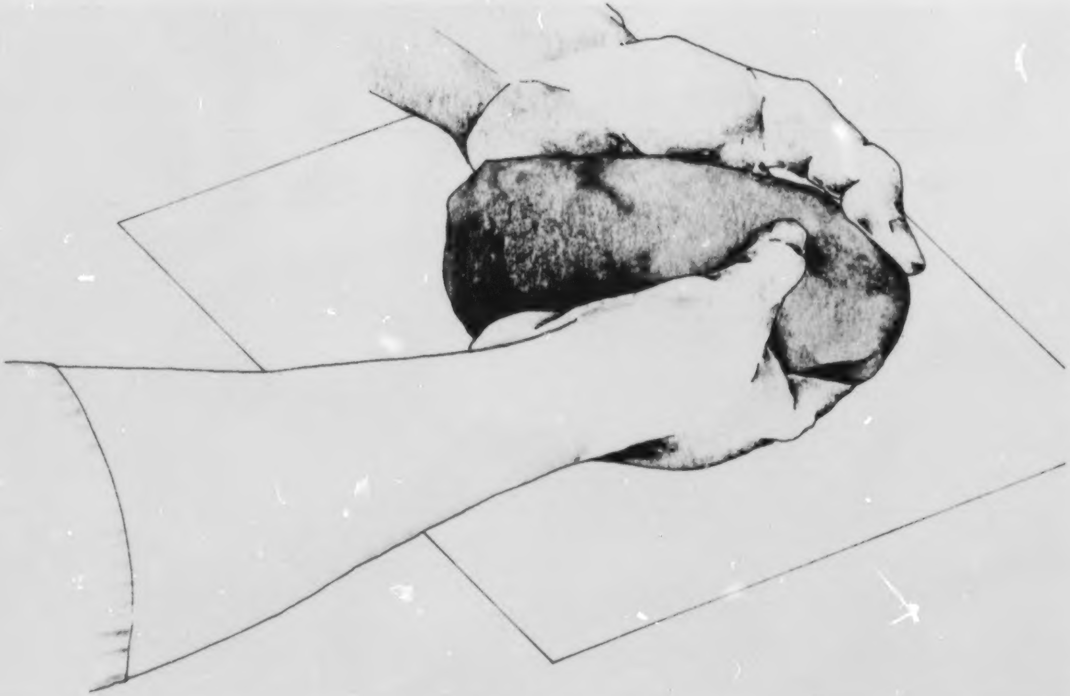
6 Make a bottom from the remaining clay and join to the tube, smoothing seam with your fingers.



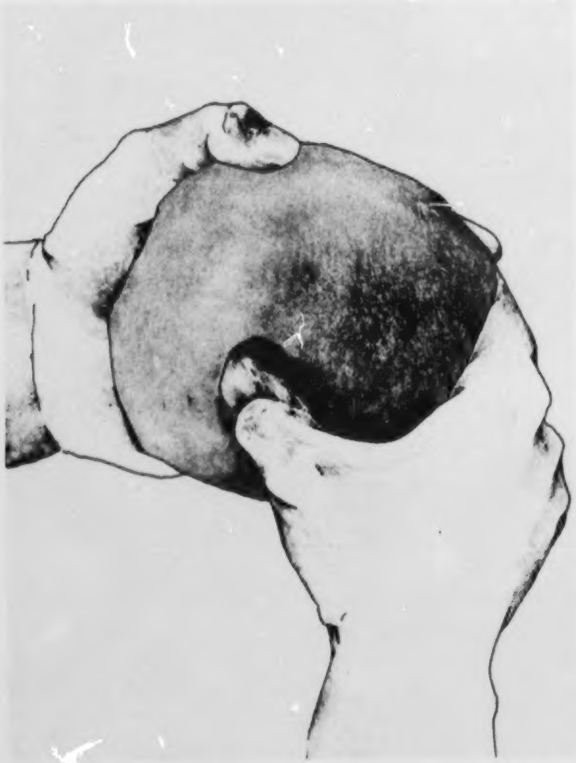
7 Gently pull the tube and paper out of the clay cylinder.

8 Dry the clay tube for 3-4 days, then bisque fire.

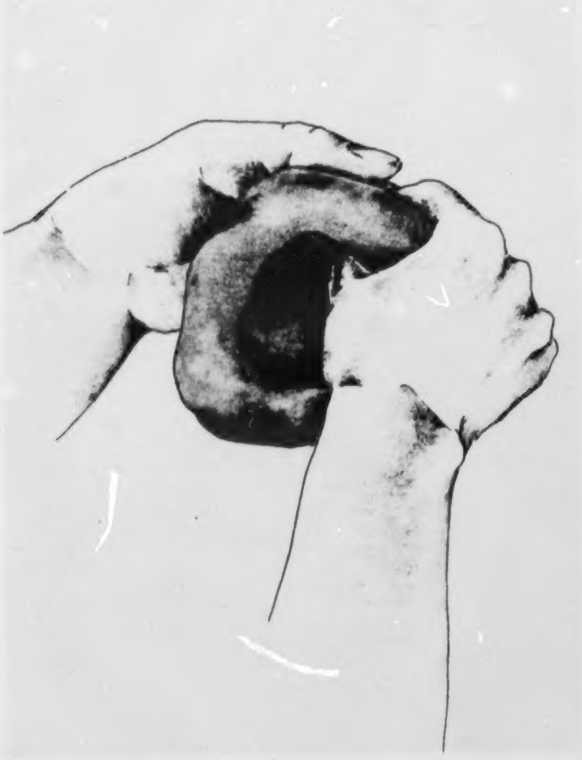
Pinch Pot



1 Squeeze 1 pound of clay into a tennis ball size and roll in hands until completely smooth.

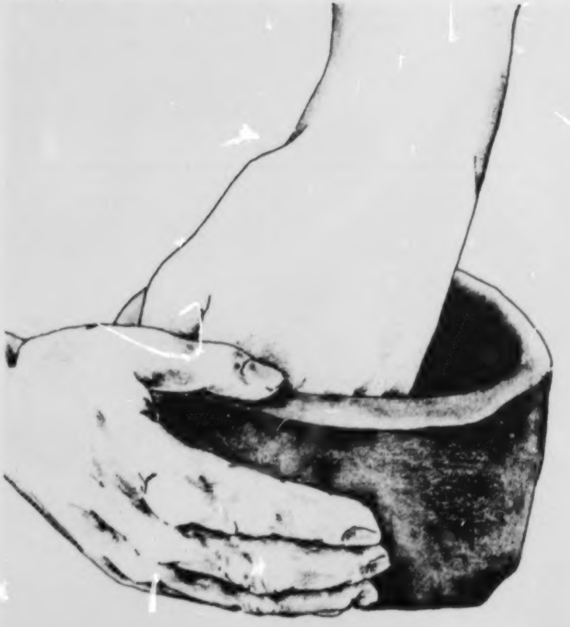


2 Press the thumb of one hand into the clay ball. With the fingers of the same hand hold and squeeze the ball of clay while you rotate the clay ball with your other hand. Hold the clay ball slightly sideways during the operation.



3 Work from the bottom of the ball upwards, squeezing in a continuous, spiralling movement until the walls of the pot are about ¼" thick.

112

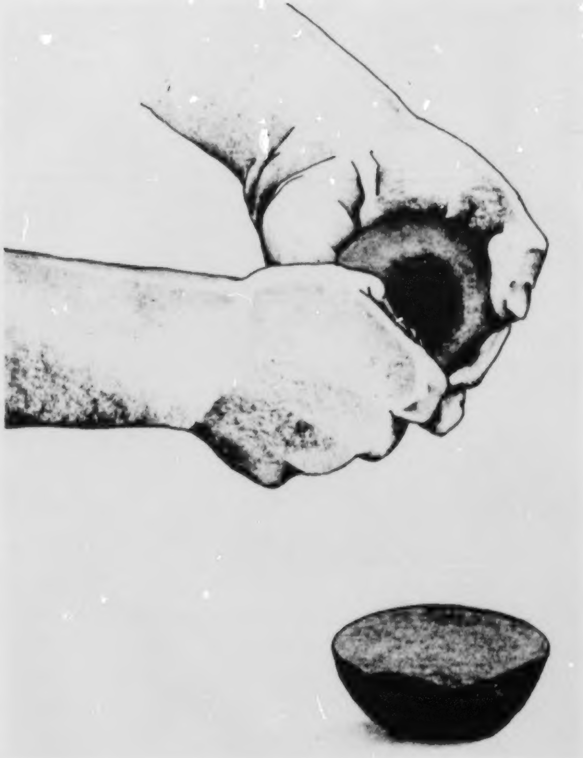


4 Children with weak fingers can work the whole hand inside the pot to form the sides.

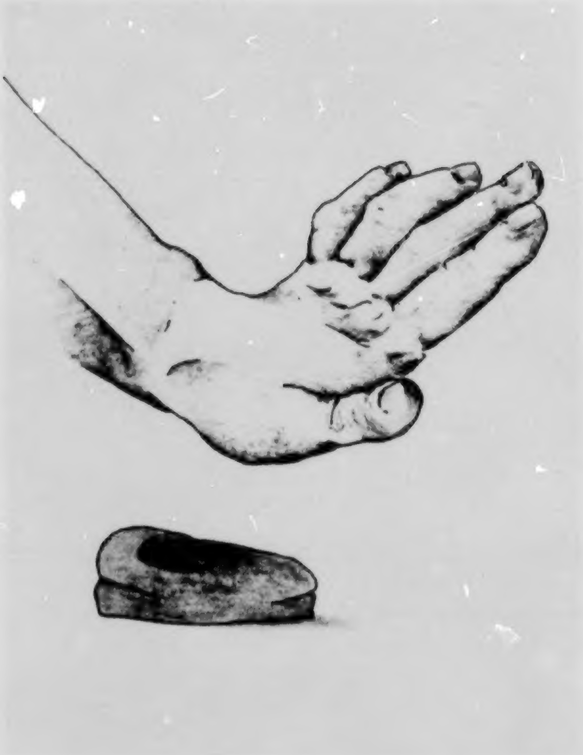
5 Let dry for 3-4 days, then bisque fire.

Candle Holder

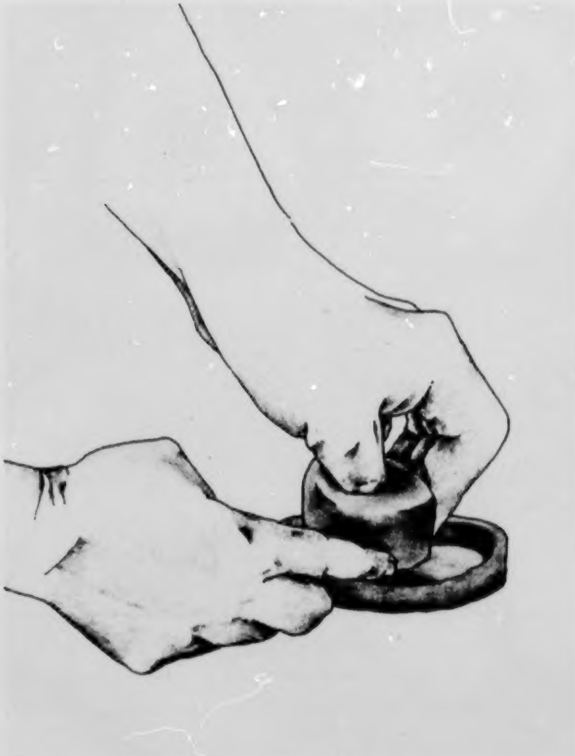
1 Roll 1 pound of clay into a ball, then cut the ball in half with a wire.



2 Hold the half-ball loosely in the palm of the hand and begin to push the thumb of the other hand into the center of the ball to form a hole (for the candle).

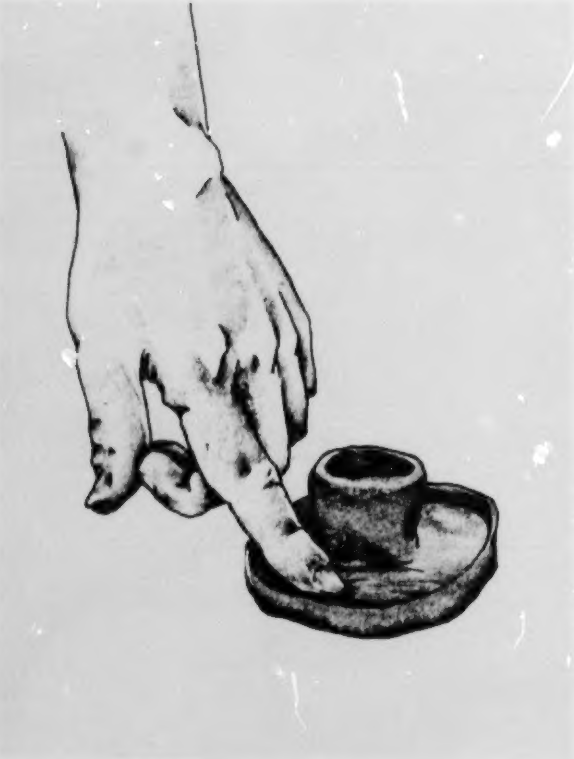


3 Flatten the other half of the ball by pounding it with the heel of your hand.

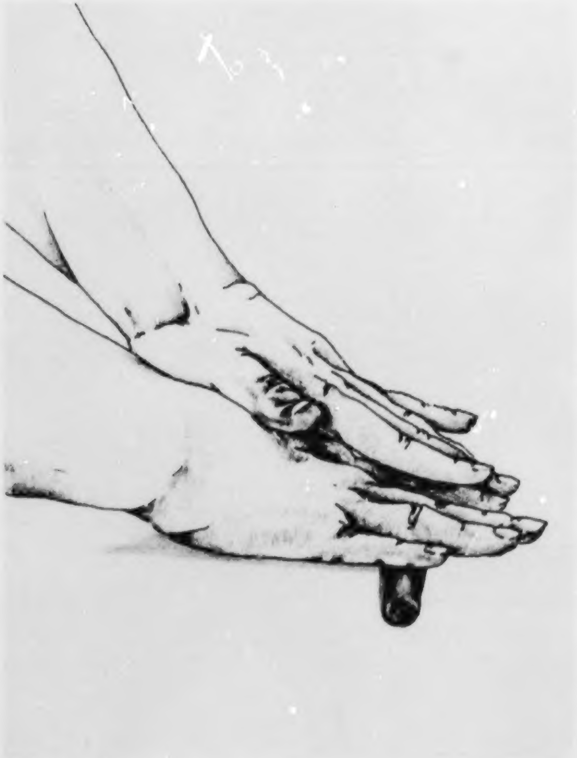


4 Place the candle holder in the center of the flattened base and pinch the clay together.

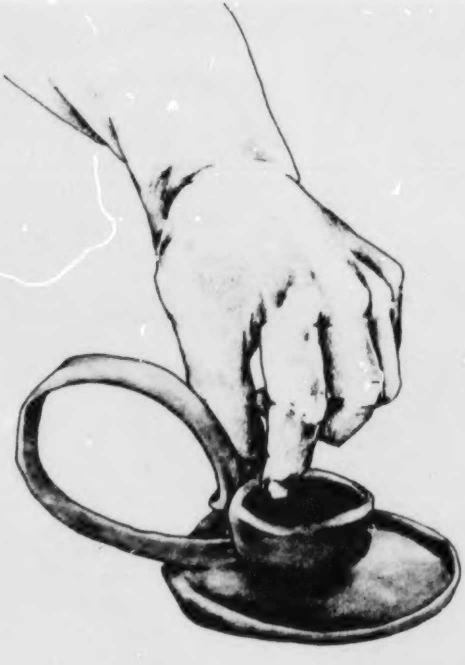
115

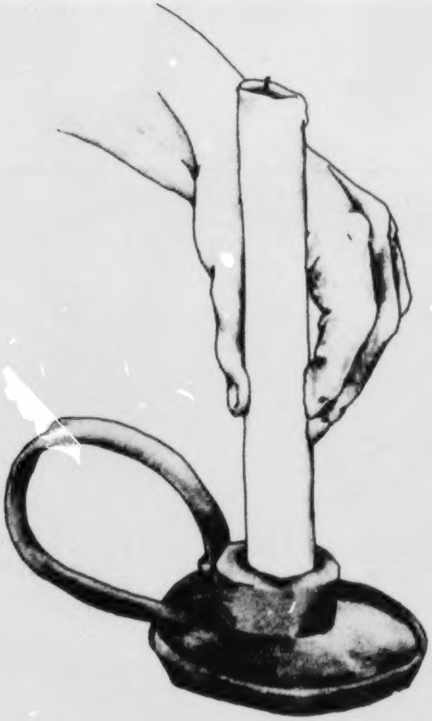


5 Smooth out the base of the candle holder.



6 To make the handle, pull out ¼ pound of clay and trim to form 6" long by ¾" wide strip.



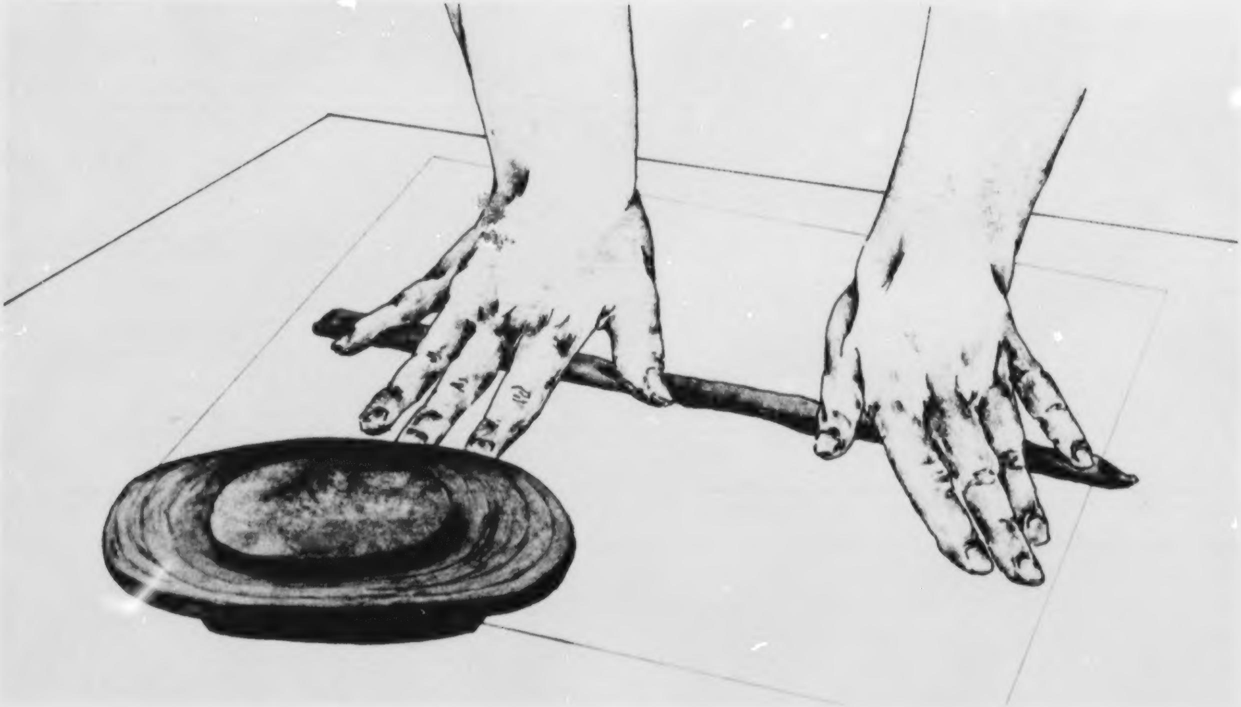


7 Attach one end of the strip to the base and the other end to the lip of the holder.

8 Check the size of the hole with a rolled up piece of paper towel approximately the size of a candle.

9 Dry for 3-4 days and bisque fire.

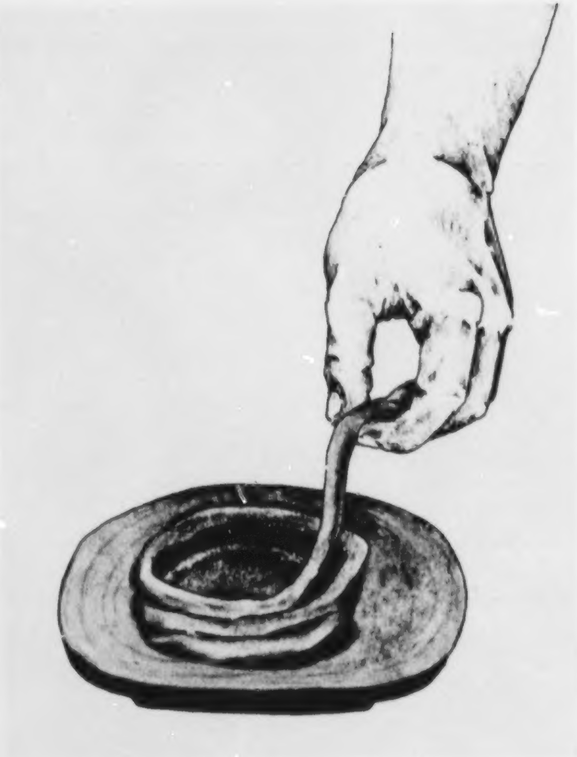
Coil Pot

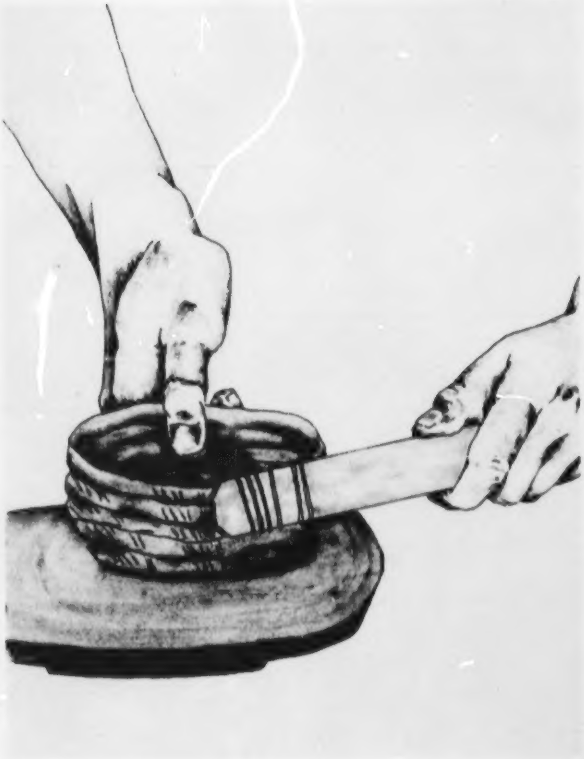


1 Flatten ½ pound of clay to make the base of the pot. Place the base on a lazy susan which has been covered with a paper towel.

2 Shape more clay into a snake-like strip from 7" to 10" long.

3 With the palms of your hands, roll the clay into an even round strip.



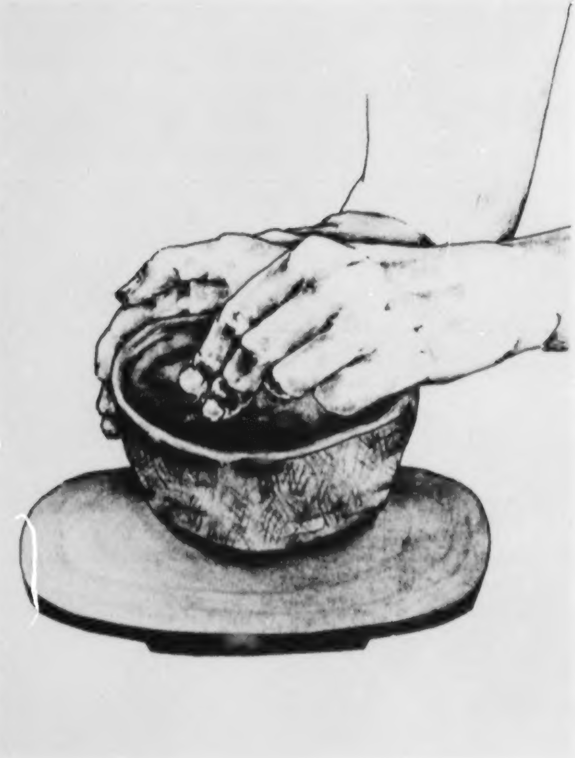


4 Coil the strip around the edge of the base; gently pinch the edges together to form a seam.

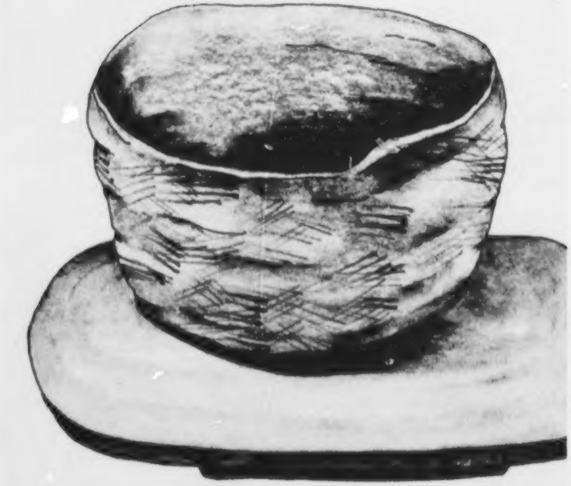
5 Roll out more strips and continue to build the pot. As each coil is added, gently pinch each coil to the one below to form a seam.

6 Let the child build as high as he or she desires.

7 Wrap string around a stick and pat the outside of the pot for a textured effect.



8 Smooth the inside of the pot with your fingers.



9 Let the piece dry for 3-4 days and bisque fire.

120

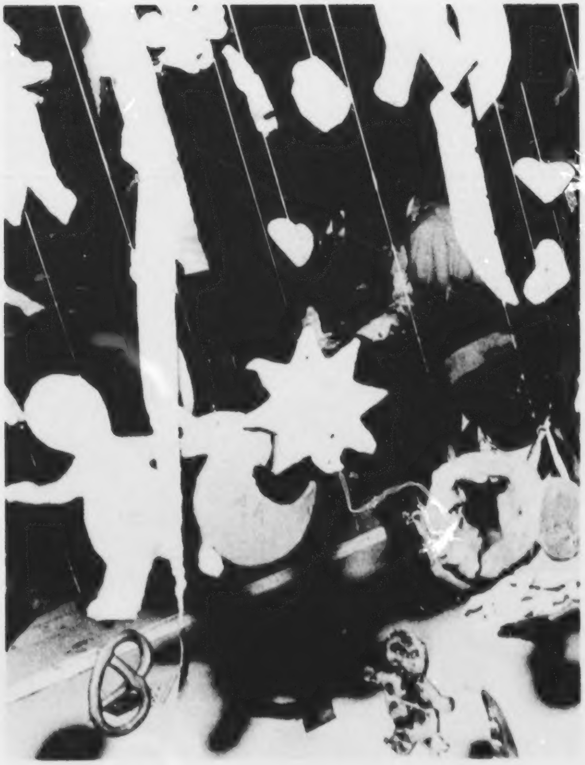
Additional Ideas with Clay

Using the same materials as in the previous exercises, Wendy Ross created a series of free-form exercises using clay. Two of these exercises which invoke other art forms are described below.

Wind Chimes

Though fun for any child, this exercise was particularly effective with blind children since they could hear their creations.

Have the child draw at least 3 different shapes up to 4" long on two-ply illustration board and cut out the shapes. (When working with blind children, the shapes should be pre-cut and passed around for the children to feel and choose from.) Then have the children roll out a slab of clay ¼" thick and, using the shapes as a pattern, cut out the chimes with a dull knife. Put a small hole in an edge, dry and bisque fire. At a later date, place before each child a 2' long stick or 2' of ¼" dowel, string, a selection of beads, shells, feathers, weeds, cloth or leather strips, and their bisqued chimes.



The children are asked to attach 3 pieces of string of similar lengths to the stick and to string the objects to create a collage. Finally, the child attaches a chime to each string.

The final object can be a wall hanging, or if suspended from a single string, a wind harp.

Gesture Pots

This exercise was productive with children who had learning disabilities.

1 Prepare 2-3 clay balls the size of an orange for each child. (Note: The children could prepare their own but the exercise goes more smoothly if the balls are ready.)

2 Have each child choose a partner from the group.

3 The partner is a "gesturer" who names and creates a mood (happy, sad, pensive, funny, goofy, snobby, surprised, etc.) and holds it as a model would.

4 The other child is a "sculptor" who has ten minutes to impress on the clay ball his or her interpretation of the mood that the model is expressing.

5 After the sculptor shapes two or three moods the model has created, they exchange roles.

Inedible Baker's Clay

If you do not have a kiln available, most of the exercises previously discussed can be done with baker's clay.

Materials: 4 cups unsifted all-purpose flour
1½ cups of water
1 cup of salt

Place in a bowl and thoroughly mix the materials with your hands. Add small amounts of water if the dough is too stiff to handle. Knead the dough on a board for about 5 minutes.

Make your object as if using clay.

When the project is completed, bake the object on a cookie sheet in a preheated oven (350 degrees) for at least one hour—longer if the object is thick. When an inserted toothpick comes out clean, the piece is done. Remove from the cookie sheet with a spatula and cool on a rack. When the object is completely cool, you can decorate it. To preserve the object, spray it with clear fixative.

-Do not double or halve the ingredients.

-Use the dough within four hours or it will become too dry.

-Do *not* eat!

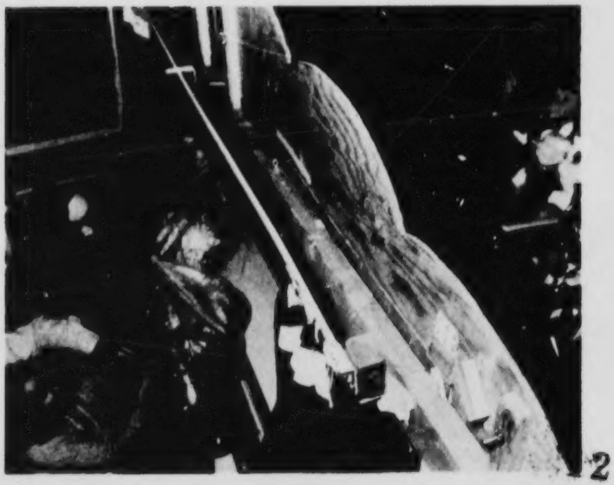
Puppets

Michael Cotter and his Blue Sky Puppet Company taught the children how to make their own puppets with which they could develop and present short dramatic sketches. Children with multiple handicaps can make these puppets, giving them a sense of accomplishment and allowing them to exercise their imagination in the process. In both projects, the plywood slat or dowel glued to the puppets can be inserted into the arm rest section of their wheelchairs, enabling children with weak muscle coordination to fully participate in the puppet shows.

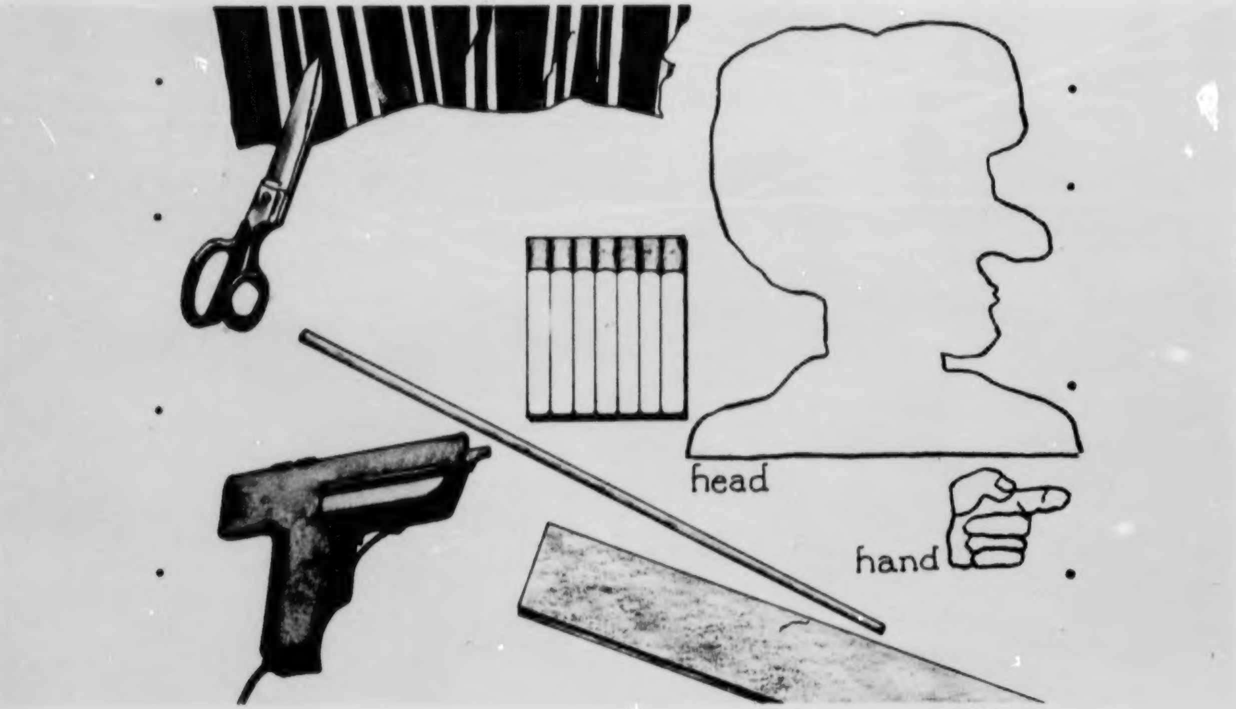
The following are Michael Cotter's how-to directions for making sock and cartoon puppets.

Michael Cotter and children talk over their show (right).

Act 1, Scene 1 (bottom).



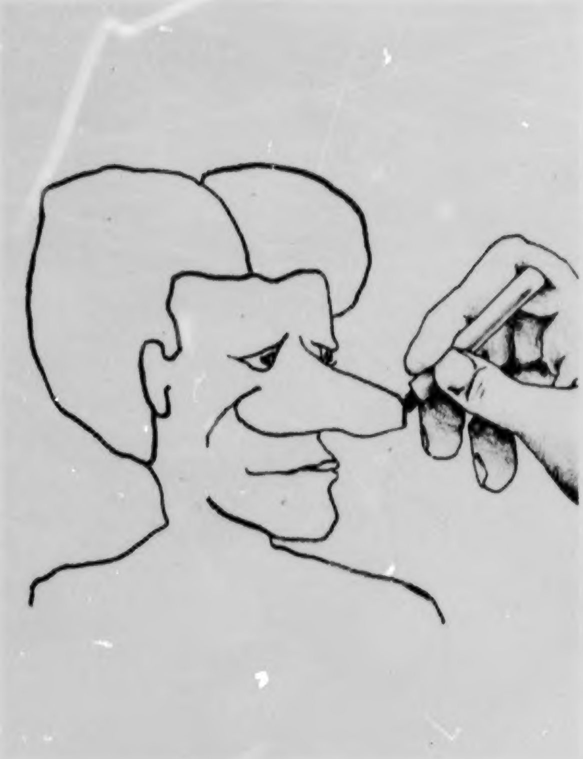
Cartoon/Moving Hand Rod-Puppet

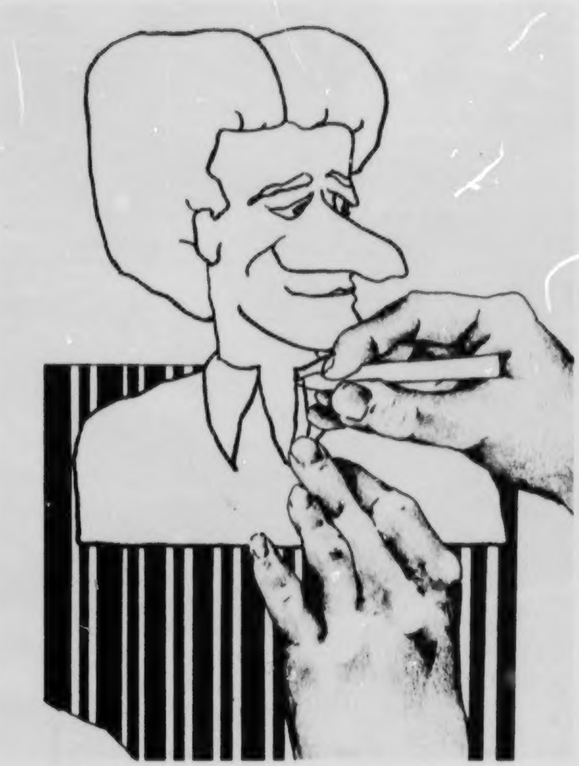


Gather Materials

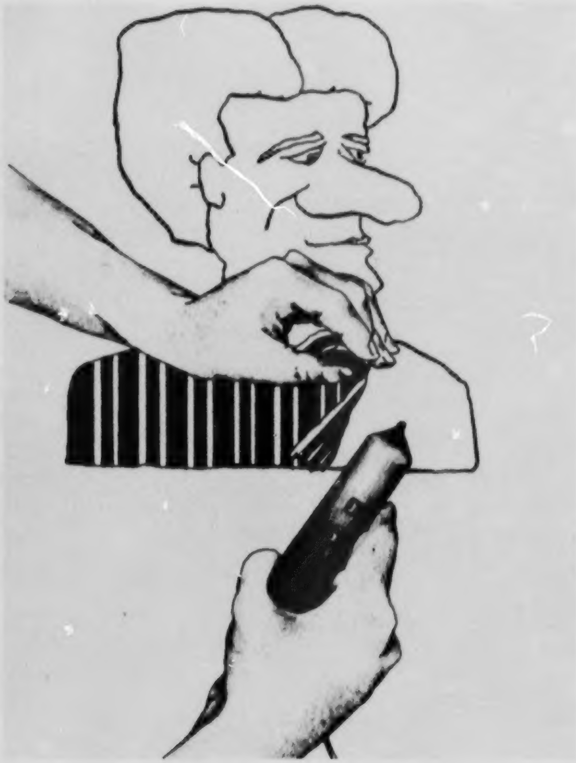
Scissors or mat knives
2' by 2' pieces of scrap cloth
Magic markers, colored pencils, or crayons
Mat board, illustration board, or cardboard
1' long ¼'' dowels
2' by 2' by ½'' plywood slats
Hot glue or white glue
Clothespins with spring mechanisms

1. The instructor pre-cuts profile of the hands and a front bust (head and torso) out of mat board. Prepare enough for the entire class.
2. The instructor assembles a scrap bin of assorted materials.

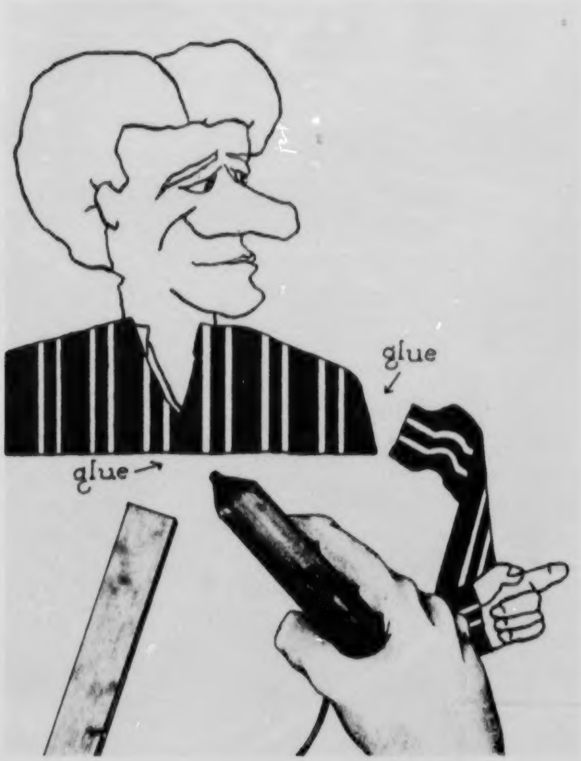




3 The children draw on the hands and torso, using themselves, friends, or some character they have discussed in the workshop as the subject.



4 The children search through the scrap bin for materials to use as costumes or features. They decorate puppet face, hands, and body.

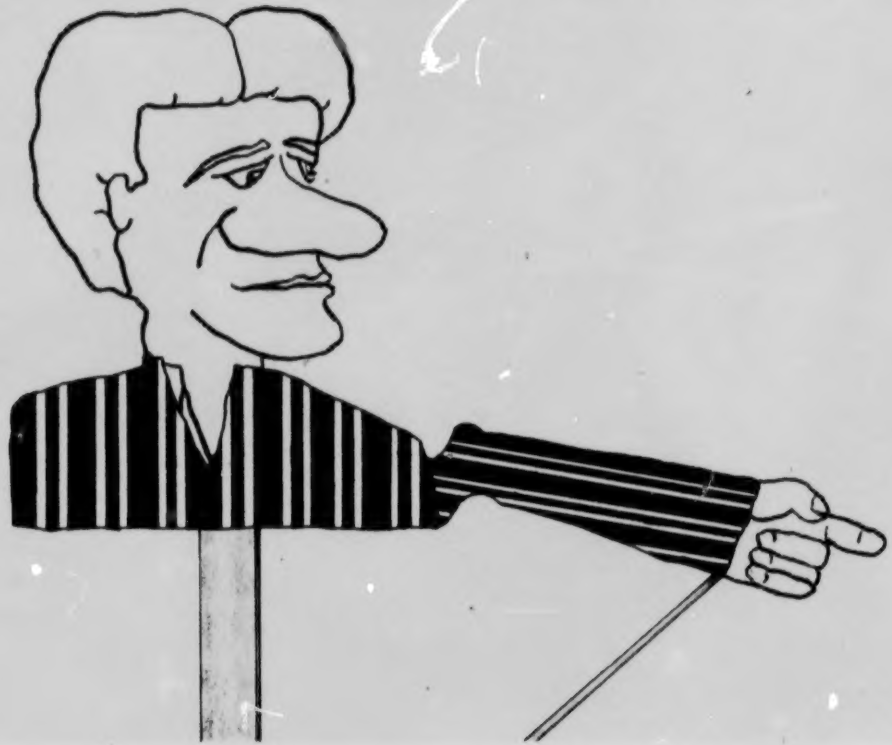


5 The children make the arm by cutting a piece of scrap material 12-16" long.

6 With assistance, the children glue one end of the cloth arm to the torso and the other end to the cardboard profile of the hand. Use the clothespin as a clamp to secure glued area. A hot glue gun will cut the drying time.

7 Glue the dowel on the cardboard hand.

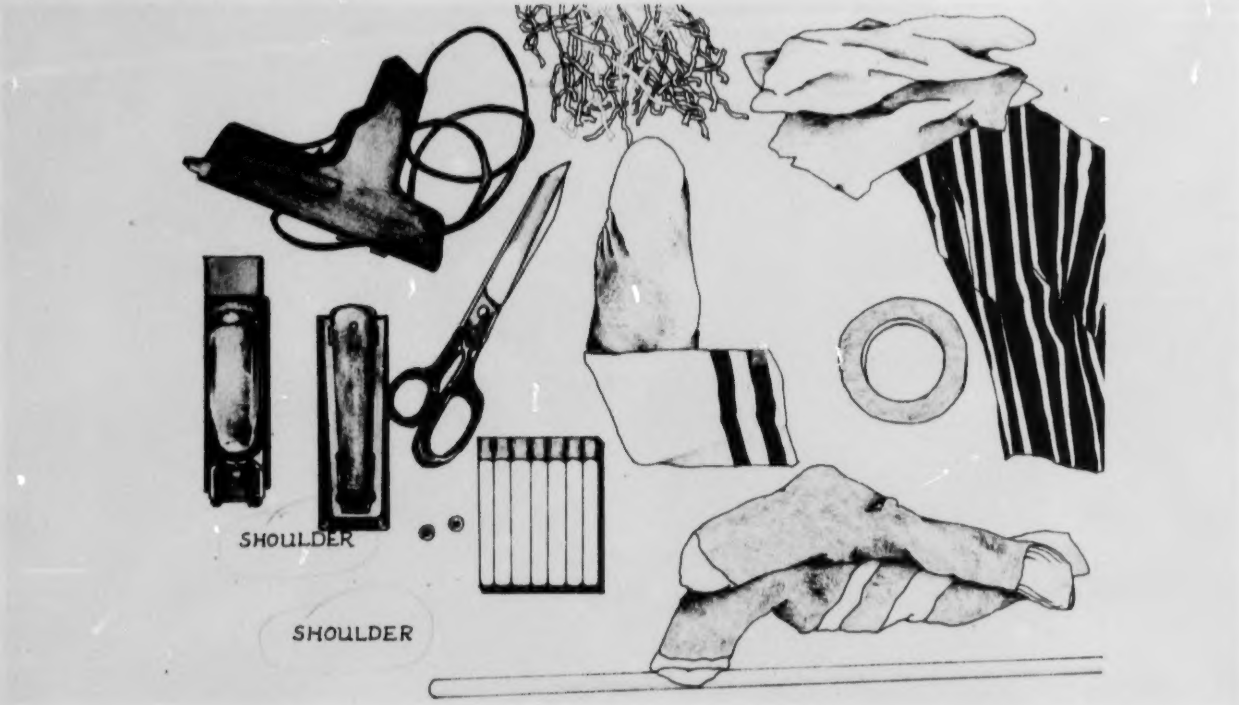
8 Glue the slat to the torso.



After the children have completed their puppets, divide them into groups of not more than 4 to prepare skits.

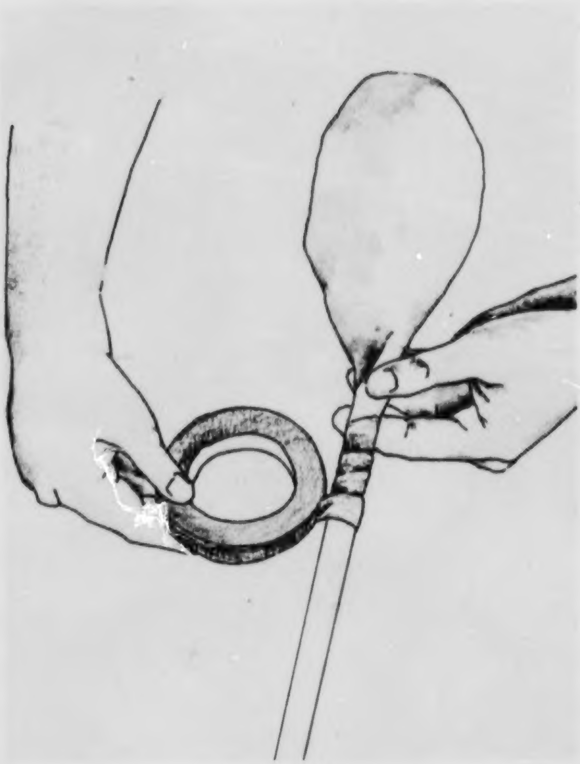
129

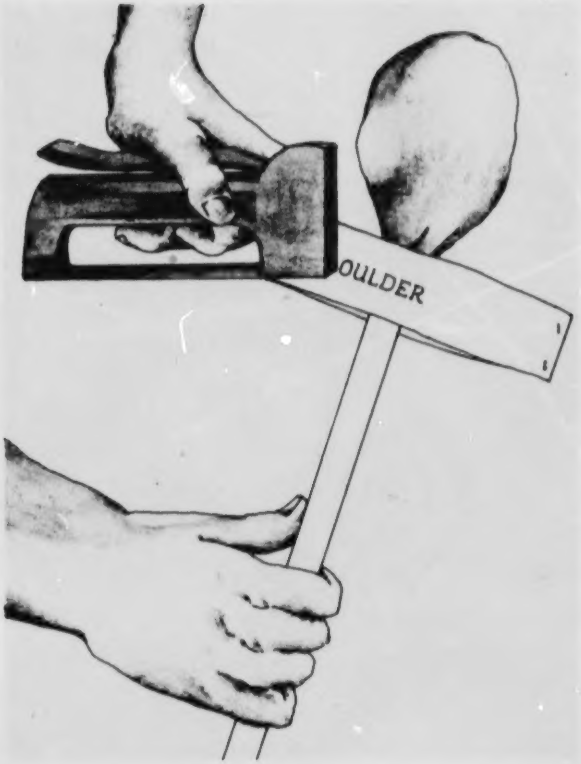
Sock Puppet



Gather Materials

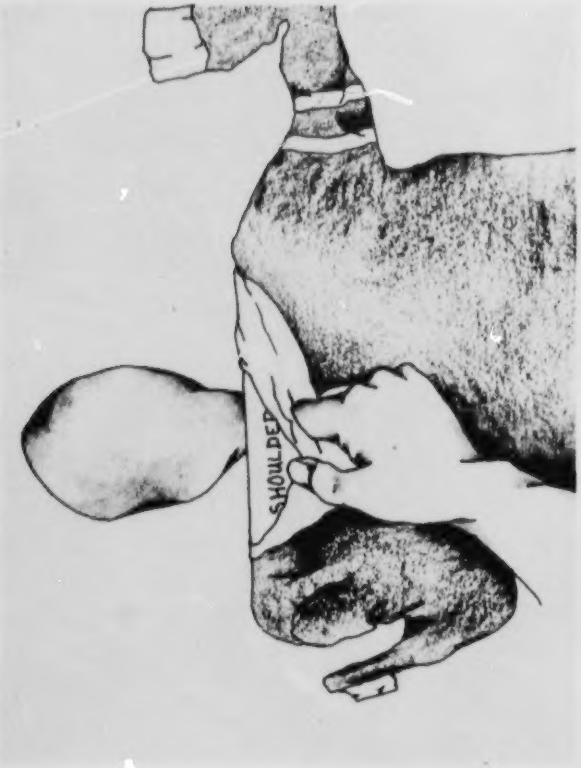
Hot glue or white glue
Bundled yarn
Old sock
Stuffing
2' by 2' scrap material
Masking tape
2 pieces of cardboard 2'' by 10''
Scissors
Craft eyes
Old shirt
Broom pole or dowel
Staple gun



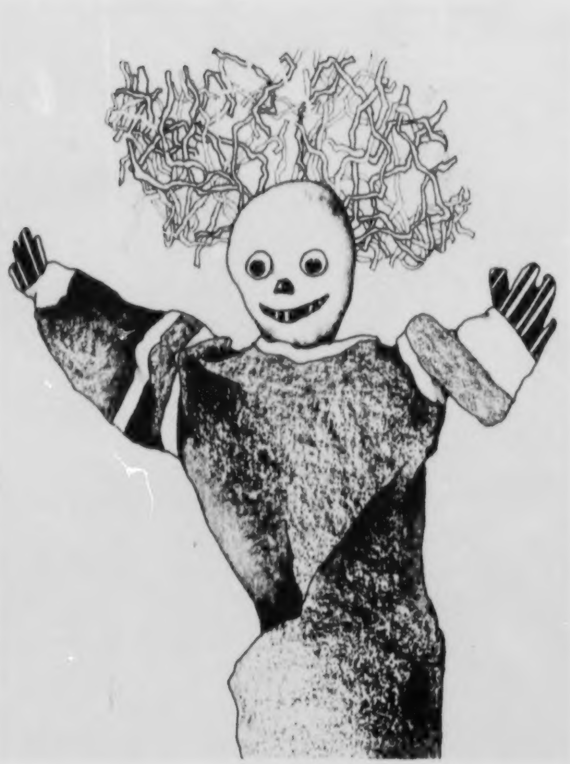


1 Cut off toe half of sock and stuff with scraps or cotton. With masking tape, tape sock head onto pole.

2 2" by 10" cardboard acts as shoulders. Staple cardboard to itself around the pole and glue and/or staple cardboard to pole.



3 Glue shirt to cardboard shoulders, gathering and clipping excess material.



4 Glue eyes, hair, mouth, decorations to the face and body. Also add cloth for cut-out hands.

Story Telling

Stacey Marckwald developed this exercise as part of her Creative Dramatics Workshop in Multicultural Arts Day Camp. She based her material on the theme used throughout the summer: Early Man and His Environment.

For children, dramatic play is a natural vital function. It allows for the creation of rituals and pageants, "magical ceremonies," surrounding momentous occasions. In dramatic play children have rehearsed some of the most crucial rites of passage—marriage, death, one's first day at school—in order to master that future reality. Rehearsal makes the travel into Unknown Worlds less perilous. The creative leader supports this imagining, gently guiding the dimensions of the drama so that no one is excluded. The following is an account of one such passage into the Unknown—a naming ceremony (and story-telling session).

This was enacted successfully by many groups of children. No props or special effects are needed.

The leader acts as the Chief of the Mohave tribe, explaining with great solemnity that a child is not officially named until (s)he is thirteen. At that time the child is led by his father to a spot some distance from his tribe and there given his grandfather's knife and some water. Using his thirteen years of training to secure food and shelter, the young Indian is expected to remain alone in the woods, sometimes for three days, until retrieved by his parent. During this time the child will hear his true name whispered by the Great Spirit—who will speak perhaps in the form of a bird, the wind, the stream. A child must have great courage and must learn to listen to the sounds of the Great Mystery.

The leader paints a verbal picture of the forest, of the many sources of sounds that will surround the child. Examples are given of the names of Great Chiefs of the past: Red Dawn, Laughing Brook, etc. The children are then led one by one to their spot in the forest (i.e., the classroom, or outside, in clement weather). There each is told to *imagine* his vigil and to *listen* for the Great Spirit's message. As she hands each child the imaginary knife and water pouch, the leader may speak an Indian blessing. In 10 minutes the children are led back to the Sacred Tribal Circle, one by one. The Chief begins. (S)he describes his name-finding time, many moons ago, how the mystery of his name was revealed. Each child then tells the story of how he learned the secret of his true name. (With enthusiastic reception, very special stories emerge.) This name-story-sharing is followed by a feast of celebration. The child is referred to by his "given" name for the rest of the workshop.

Stacey Marckwald in a story-telling workshop.

Weaving

In the last year of the Children's Experimental Workshop, Laureen Summers, a professional weaver with cerebral palsy, taught weaving at the workshop.

Laureen took a one-foot square loom and, using thick pieces of fiber, triple strand yarn, and other natural materials, taught the children weaving.

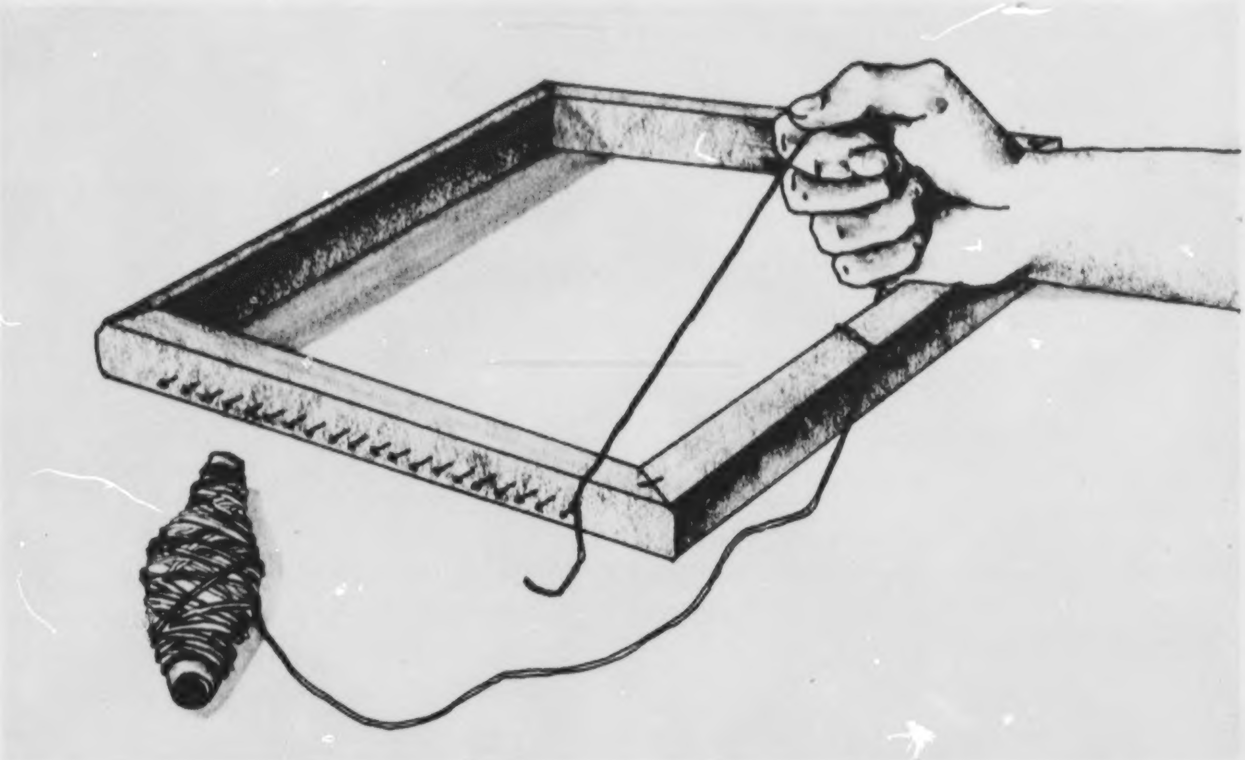
"It is important," said Laureen, "for handicapped children to have some way to express themselves, and weaving is one way. They are conditioned into thinking that because they are handicapped, they cannot create, and that is just not true."

She used simple weaving techniques, which allowed for mistakes, and materials that could be easily handled by children with muscular and motor disorders.

Gather Materials

1'' finishing nails and corrugated fasteners
1'' by 1'' by 1' or 1½' pine pieces
Heavy string
Flat stick, 1' long by 1½'' wide
Prepared tongue depressors with holes
  punched in the end
Yarn or unspun fiber
½'' dowels

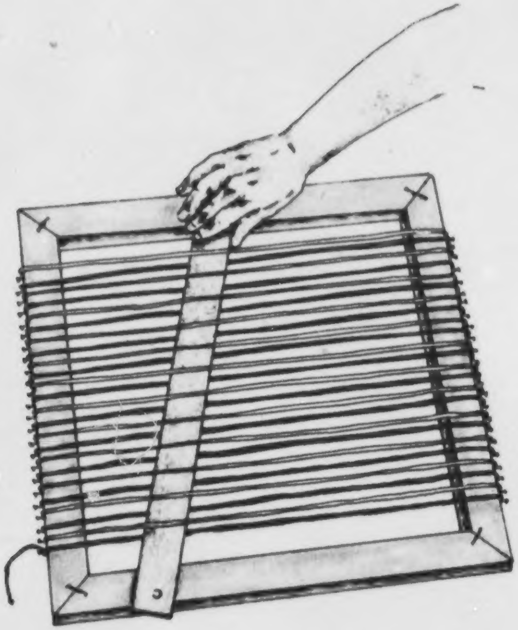
Laureen Summers proudly shows student work.



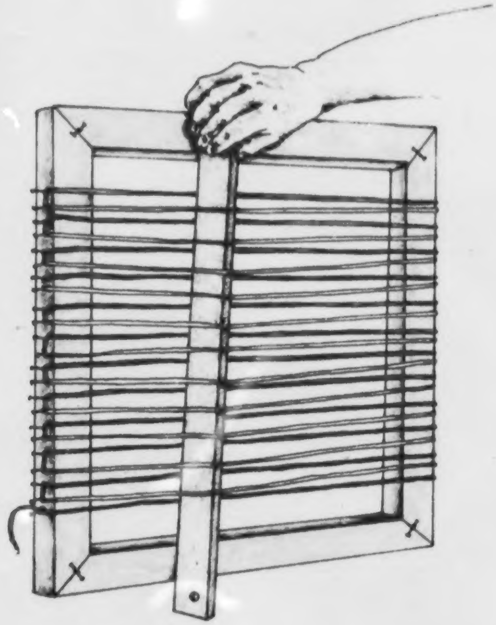
1 The instructor should prepare the looms by nailing 4 pieces of pine together. If you can miter the edges, the loom will be stronger and squarer. The corrugated fasteners can be driven into corners to strengthen the loom.

2 Set the finishing nails ½" apart on the outside of 2 parallel sides. Note: Let the children do as much as they can of the following:

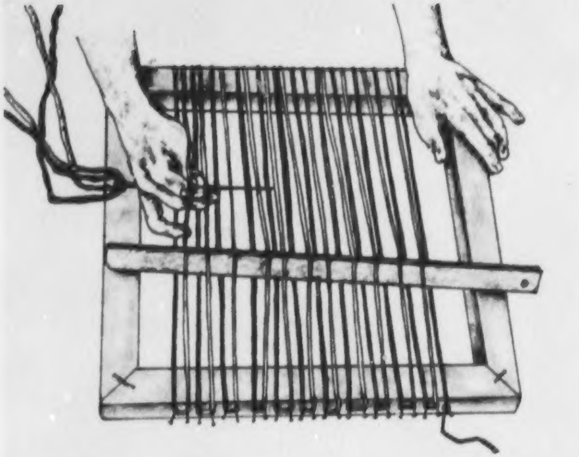
3 Prepare the loom for weaving. Tie the string to an end nail and loop under two nails on the opposite side. Continue looping until all the nails have been used. You should end on the opposite side from which you began. Knot the string securely to the last nail. The string should be taut throughout the frame. You can place masking tape on the strings where they rest on the frame in order to hold them evenly apart as you weave.

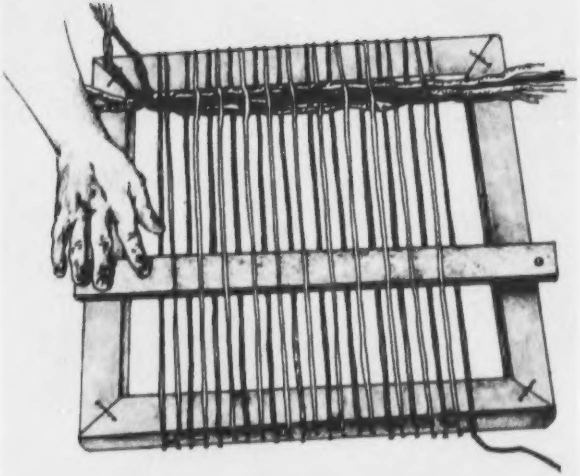


4 Insert the flat stick through the warp (strings) by pushing it over and under the strings.



5 Turn the flat stick on edge to make an open shed.

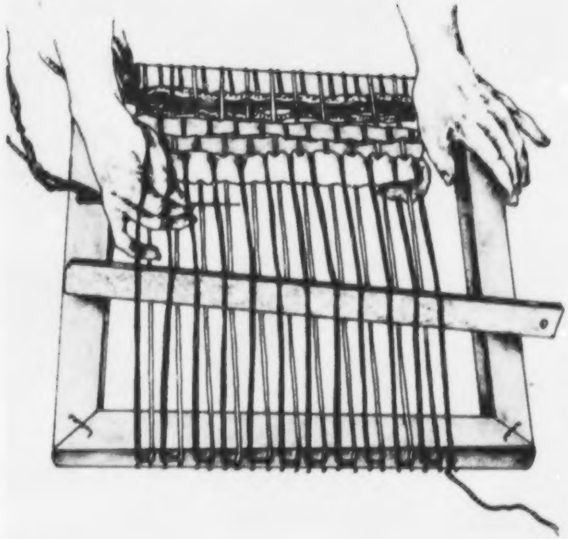




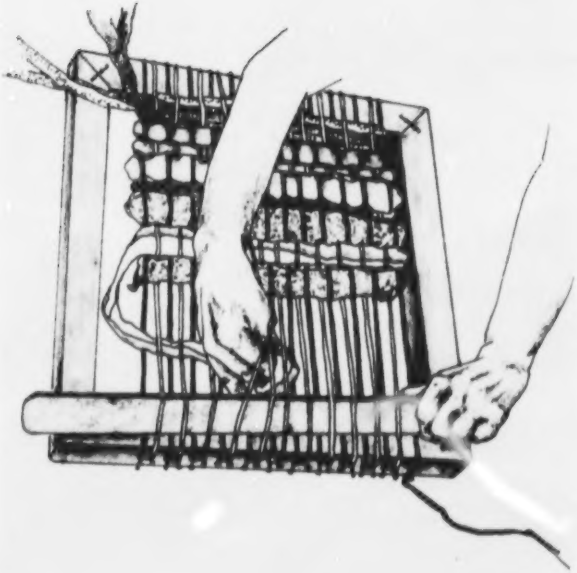
6 Either by hand or with a tongue-depressor needle, push the yarn (or other material) through the shed. Note: If the hole in the tongue depressor is made large enough, more than one piece of yarn can be woven at once, lessening the time of the project.

7 After you push the first strand(s) of yarn through, pull off the needle, turn the flat stick down, and use it to pull the first row of yarn to the base of the loom.

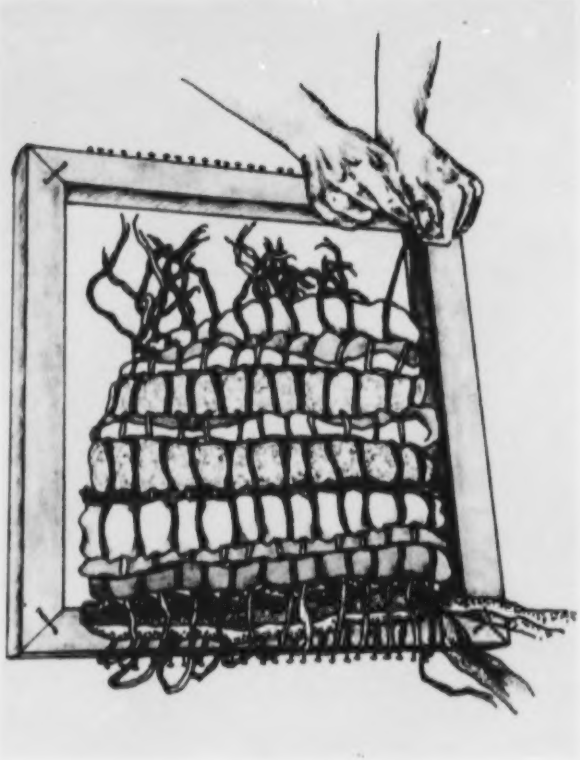
8 Knot the end of the yarn to one string of the warp.



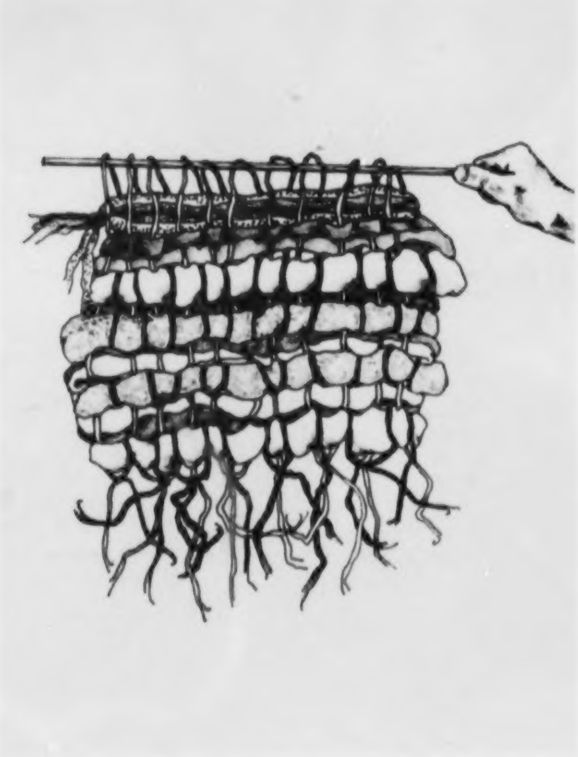
9 Pull out the flat stick and reinsert it through the strings but the opposite way you did the first time.



10 Repeat the operation until the warp is filled to within 3 inches of the top. Pull out shed stick.



11 Cut the warp strings at one end and knot them to each other. Simply slip the other end off.



12 Insert dowel either through one or both ends.

For this exercise, we recommend that bulky material be used. The project will not take as long for the child to complete. Remember that the material used need not be yarn only but could be strips of cloth, carpeting, strips of leather, feathers, cattails, or whatever you can find in your environment. The child can weave more than one type of material into the design. When the material is placed in the warp, it should not be pulled tight so that the final weaving will have a heavy texture.

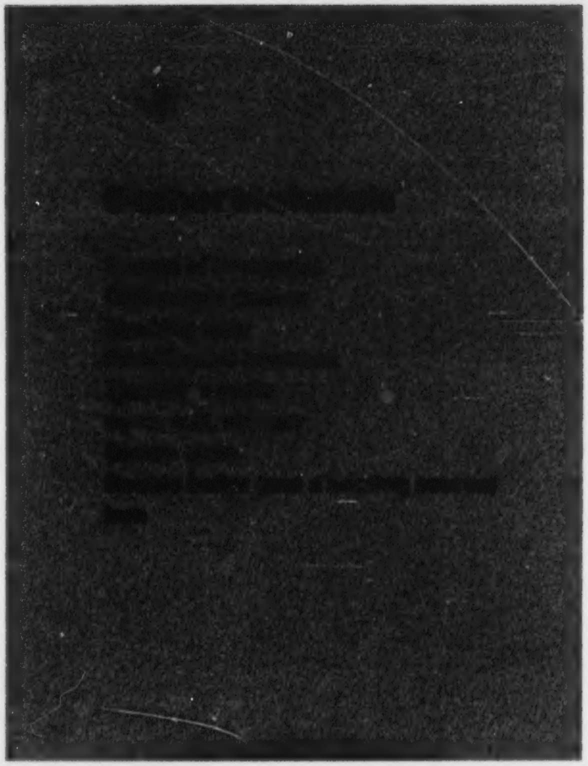
Batik

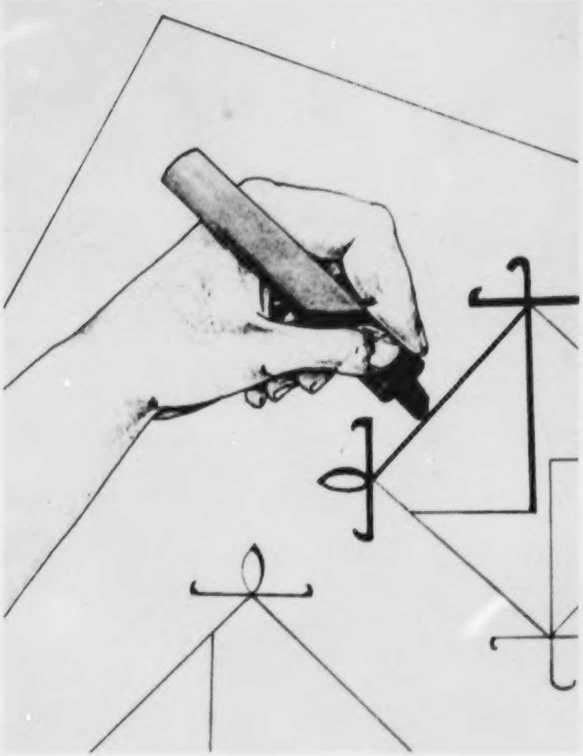
Michael Auld created the following workshop material on batik for the Multicultural Arts Day Camp. The process is more difficult than in most of the exercises presented here, but the results are exciting and the difficulty should not deter you from attempting batik with all children, despite handicaps.

There are basically five methods of dyeing cloth: dipping (including tie and dye); stamping (the Ashanti "Adinkira" cloth is made with stamps cut from African gourds); stenciling; drawing on cloth; and resist dyeing (batik). Traditionally, batik is done with cassava (manio) or beeswax as a stop out medium. With beeswax, the design is almost as strong on the front as on the back side of the cotton material. In this lesson, the student becomes acquainted with the old practice of dyeing cloth but uses the short-cut wax methods.

Symbolism is the vehicle for African philosophy and artistic expression. Most motifs have specific names or express a proverb or idea. It is, therefore, valuable to incorporate traditional designs in African-oriented art forms and experiences, for it is through such imitation that one becomes familiar with ways to interpret a culture through art.

Michael Auld with a child's batik.



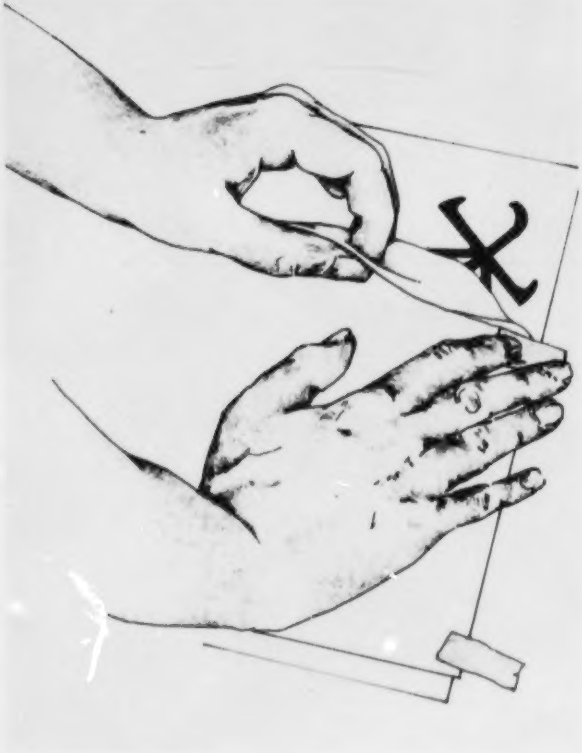


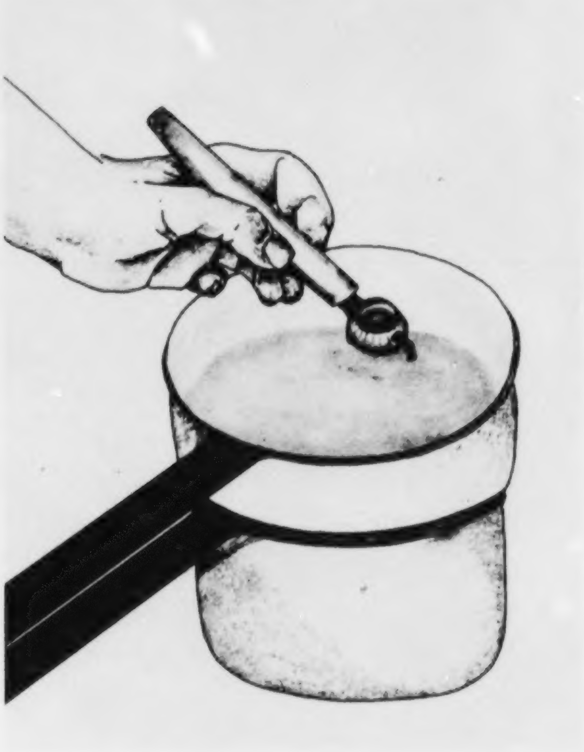
1 Melt equal amounts of paraffin and beeswax in double boiler. This combination is not as brittle as pure paraffin and will produce a finer crackled effect.

2 Prepare dyes according to the directions on the box and stir in 1 teaspoon of salt per gallon (the salt fixes the dye to the cloth). Cool. Note: Dark colors show up better in the cloth in crackled areas.

3 Draw a design on a sheet of paper (newsprint).

4 Outline the drawing with dark magic marker for better visibility through the cloth.

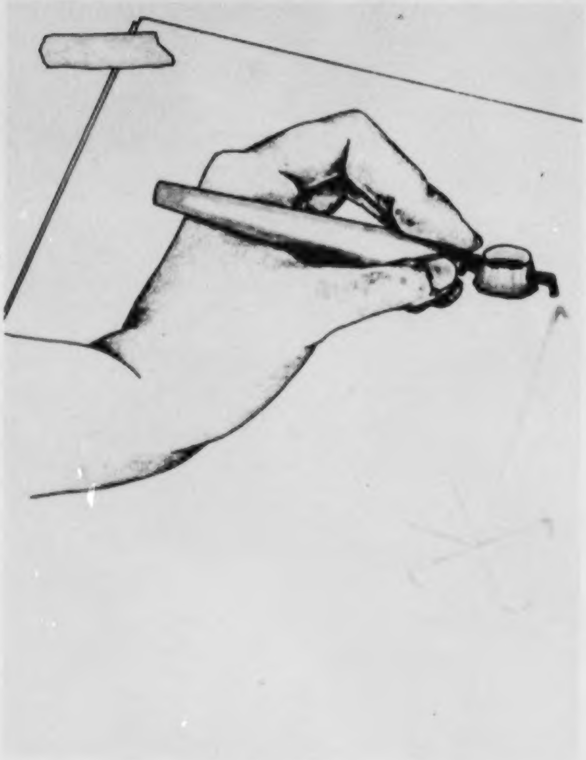


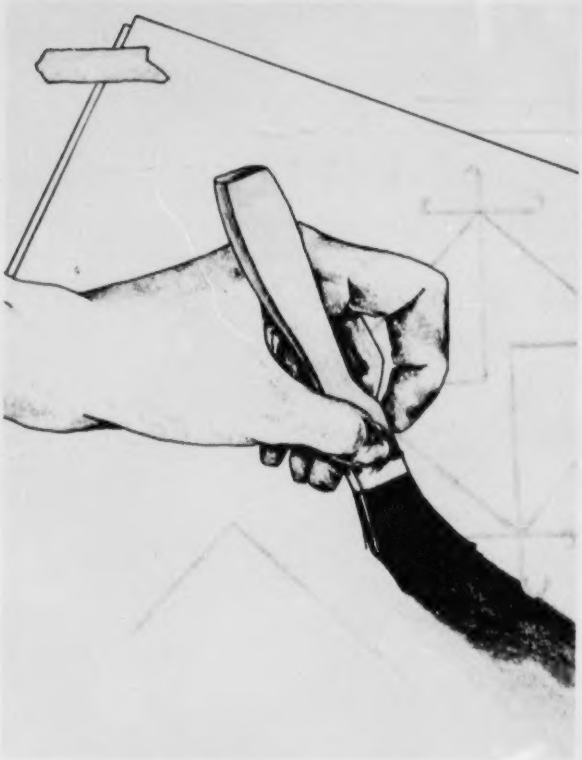


5 Place the drawing under the cloth and tape it securely with masking tape.

6 Dip the tjanting needle into the melted wax and scoop up a supply.

7 Tilt the needle back so that the wax does not run out of the spout rapidly. You can regulate the flow of wax by tilting the needle slowly backwards to reduce the flow, or forward to increase the flow.





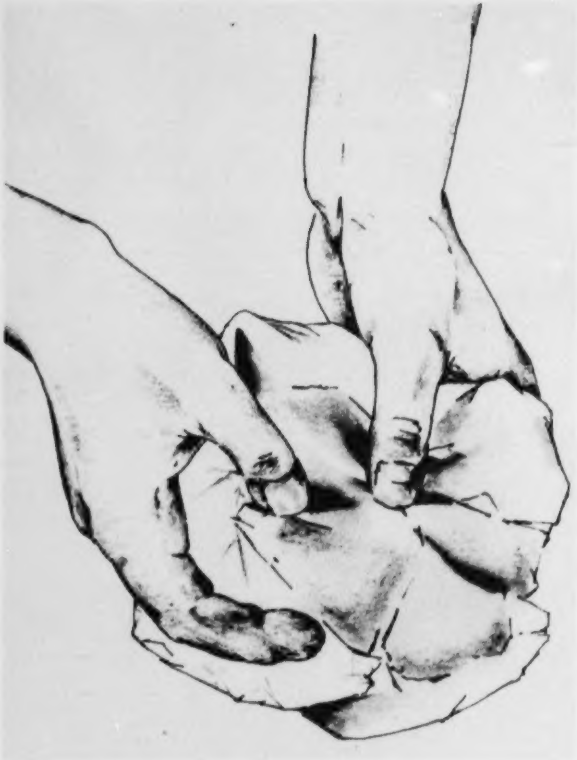
8 Slowly tilt the tjanting needle forward and trace the outline of your design on the cloth. Make sure the wax penetrates the cloth. If the wax appears to be transparent, it is penetrating the cloth. If the wax appears to be turning white, it is not penetrating. When the wax does not penetrate, empty the contents of the needle into the pot and dip up a new batch of hot wax. Note: Once the hot wax has fallen on the cloth, it cannot be removed. Just incorporate your "mistake" into the design. If the wax does not penetrate the cloth on one side, turn the cloth over and retrace the faulty areas on the back side. Perfect penetration is necessary so that the dyes will not bleed from one area to the next.

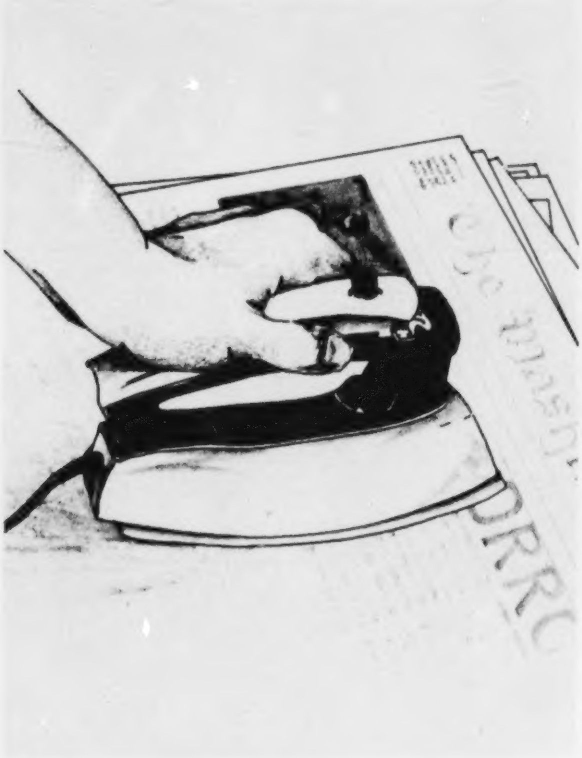
9 Paint dyes within the areas you have enclosed with wax.

10 Allow the dyes to dry.

11 Paint hot wax over the entire area of the cloth.

12 Let the wax cool until the surface is comfortable to touch.



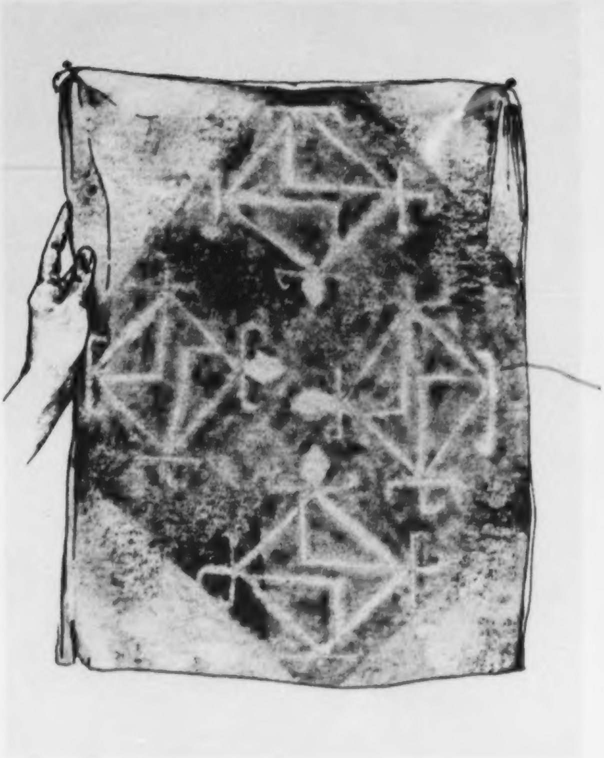


13 Let the children crumble the cloth in their hands, creating the traditional crackled batik surface.

14 Dip the cracked cloth into a bath of cold dye.

15 Dry the cloth thoroughly on a clothesline.

16 Place the cloth on no less than four sheets of newspaper. Then place two sheets of newspaper on top of cloth. Press an iron (low setting only) over the newspaper and continue doing so until the top sheets are saturated with wax. Change the newspaper sheets until no more melted wax appears.



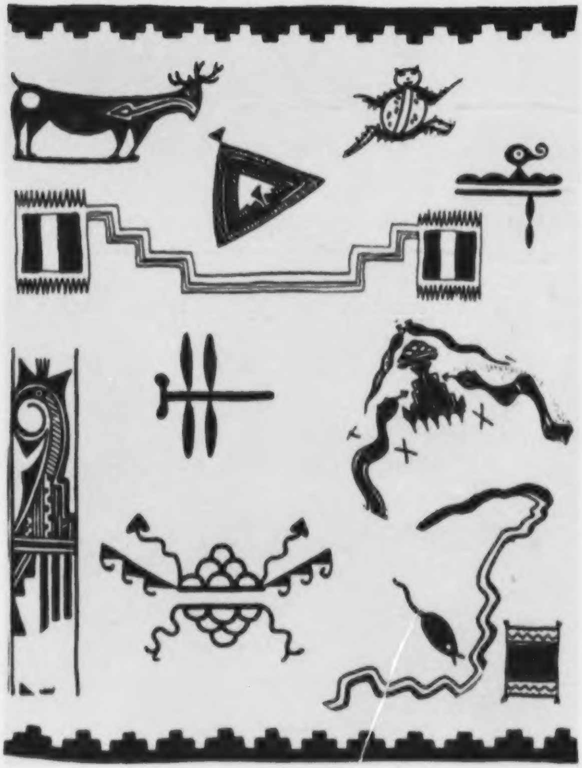
17 Use the finished piece in any one of a variety of ways, as a portion of a collage, wall hanging, or costume . . .

Earth Color Painting

The following is not so much an art exercise as it is a way of using natural materials to give children a sense that the artist can find the wherewithall for expression in other places than a store. Stephanie Koziski developed this exercise for the Multicultural Arts Day Camp.

American Indians made their own paints by heating a mixture of powdered or ground-up earth colors and crushed berries with animal fat. The paint was applied to hides, cave walls, and cliff faces (pictographs: paintings on rock), and to parts of the body. For brushes, they used twigs (yucca stalks in the Southwest) chewed to make bristles or their fingers.

You can find earth colors wherever the topsoil has eroded away exposing clay in reds, golds, whites, purples, and grays.



1 Gather various earth colors (plastic bags are handy), and if you have time, dry them.

2 Crumble clays into a powder and place in cups or a paint tray.

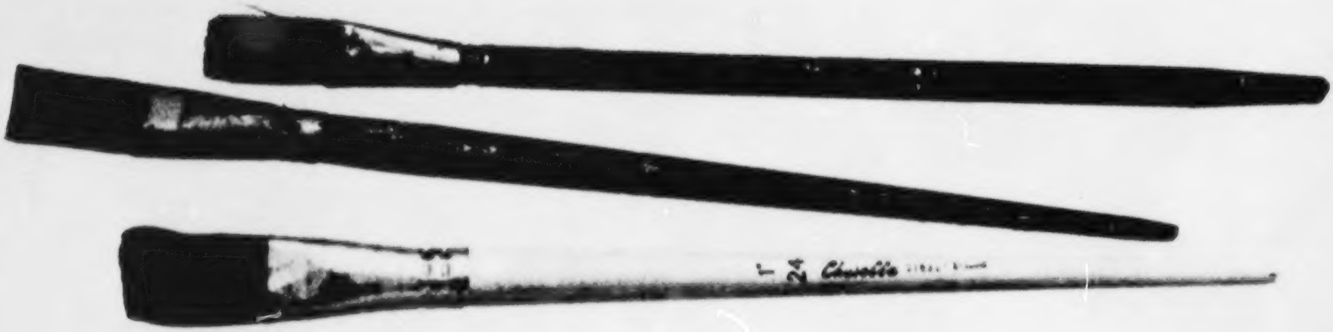
3 Add a sufficient amount of Elmer's glue for a doughy consistency when mixed with the clay.

4 If you wish to create the consistency of a water color, add an equal amount of water to thin the mixture. If you wish a thick, tempera-like paint, add less water. Try various combinations until you strike on one that suits your needs.

5 You can apply the paint to black construction paper, tagboard, or poster board so that the colors are highlighted.

6 Earth colors can be added to acrylic and oil paints for painting on canvas and other hard backs.

The children can paint symbols and stick figures that tell a story as the Plains Indians did on hide backing, or they can try geometric decorative designs.



5

resources

PUBL
SCHOOL

Contents

Introduction 170

Resource Lists 172

1: Understanding the Handicapped 172
2: Arts and the Handicapped 173
3: Physical Accessibility 174
4: Technical Assistance 175
5: Fund Raising 175
6: Reading List on Interpretation in the National Park Service 176
7: National Organizations Serving the Handicapped 177
8: National Organizations with Interests in Arts for the Handicapped 179

Program Notes and Suggestions 180

Introduction 181
1: How to Initiate and Plan for Interpretive Arts Workshops 182
2: Site Accessibility 184
3: Writing a Program Proposal 185
4: A Closer Look 186

Introduction

The resources provided in this section will be useful to both park and recreational personnel developing accessible arts programs. They will inform you about the tasks you will have to undertake in planning for these programs. Listed are the names of organizations, books and pamphlets, bibliographies, and other materials which can help you plan effectively, help you find professional advice and technical assistance, and help you identify sources for your program. Following the resource lists are Program Notes and Suggestions, which will provide an overview of the basic tasks involved in setting up a program such as the Children's Experimental Workshop. Although the section is geared toward parks, any institution should find it useful as a checklist. Using your own experience, you may want to include others.

One of the most valuable resources, liberally excerpted in this section, is a kit produced jointly by the National Endowment for the Arts and Educational Facilities Laboratories. Called *Material from the National Arts and the Handicapped Information Service*, the packet contains invaluable information describing new programs and facilities, architectural accessibility, arts for the blind and visually impaired, funding sources, and sources of technical assistance for program development. Free copies are available from ARTS, Box 2040, Grand Central Station, New York, New York 10017.

In referring to publications entered in the resource list, it is important to check the reference sections of your library, and, perhaps, the collections of arts organizations, and those of organizations that serve the handicapped in your area. It would also be useful to become familiar with the many professional journals, bulletins, and reports of the professional associations and the constituency organizations for the handicapped. If you find you must write away for publications, the addresses of the major organizations from which they are available are given in resource lists 7 and 8. Remember, too, that single copies of the publications put out by the federal government agencies are often free on request. Otherwise, they can be bought from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

The following brief notes on technical assistance and fund raising, again excerpted from *Materials from the National Arts and the Handicapped Information Service*, will, we hope, assist you in your planning.

Technical Assistance

Professional advice and technical assistance on planning for the handicapped are available from many sources in various forms. Trained experts, reached by phone, mail, and in person, are prepared to respond to your specific questions. One national organization, the Associated Councils of the Arts, assisted by the National Endowment for the Arts, will provide specialists to consult with state, regional, and community arts groups who need advice on technical matters, specific program plans, and administrative functions. Another, the U.S. Department of Interior's Bureau of Outdoor Recreation, will provide technical information and consultation to programs relating to outdoor recreation, outdoor arts programs and facilities, and natural resources.

Often the best resources for technical assistance are found at the state and local level, specifically from the state governor's committee on the handicapped and the state arts council. Some arts councils have architects who will advise on facility and building code issues, and some have other professional advisory services. Locally, chapters of organizations for the handicapped can provide technical assistance for arts projects. Assistance may also be available from local college and university departments of recreation and rehabilitation whose staff and students have expertise in arts programs for the handicapped.

Fund Raising

In the last few years, so many funding sources have become available to programs that serve the handicapped that you need no longer tailor your plans to the criteria of the funding source but can design your project first and then seek the appropriate funding.

There are three basic ways to raise money. One, hire a professional fund raiser. Two, find someone in your organization or in another who will do it for you. Three, do it yourself. Don't assume that a professional will be more successful than a novice. The field of arts and the handicapped is still a relatively new one, and most funding sources will respond to agencies and individuals making original program contributions.

Financial support is available from five general sources: (1) the federal government, (2) state agencies, (3) foundations, (4) corporations, and (5) organizations for the handicapped. The resource list on funding can direct you to information about these sources. You may also find it useful to know that the Foundation Center, 888 Seventh Avenue, New York, New York 10019 maintains 56 regional collections of reference publications on philanthropy and fund raising. Write to the Foundation Center to see if one is located near you.

Most federal agencies which serve the handicapped will probably entertain proposals on arts for the handicapped. The new *Education of All Handicapped Children Act* (P.L. 94-142) also encourages and will support arts programs for handicapped children in schools. The National Endowment for the Arts has a Coordinator of Special Constituencies who represents the interests of the handicapped in arts programs and refers grant proposals to the appropriate programs within the Endowment and to other federal agencies. Joint federal funding of a project is also possible and is described in a publication called *Joint Funding Process*, free from the General Services Administration, Office of Management Systems and Special Projects, 18th and F Streets, N.W., Washington, D.C. 20405.

At the state level, the agencies most commonly serving the handicapped are the state department of education, the state department of human resources (or mental health and hygiene), and the governor's committee on the handicapped. For a free list of state officers, program coordinators, and agencies serving the handicapped in your state, write to the National Information Center for the Handicapped, Closer Look, P.O. Box 1492, Washington, D.C. 20013.

Often the most accessible funding sources are those agencies, foundations, and businesses located close to where you live. Therefore, it is worthwhile to get in touch with these sources directly and request annual reports and any other materials that describe their support of arts projects for the handicapped.

Resource Lists

1: Understanding the Handicapped

Bibliographies

Attitudes and Disability. Compiled by Sophia Panieczko for the Regional Rehabilitation Research Institute. George Washington University: Washington, D.C.

Final Report: White House Conference on Handicapped Individuals. U.S. Government Printing Office: Washington, D.C.

State of the Art in Community Recreation for the Handicapped. American Association for Health, Physical Education, and Recreation: Washington, D.C.

2: Arts and the Handicapped

Bibliographies

Arts and Crafts: Exceptional Child Bibliography Series. Council for Exceptional Children: Reston, Va., 1971.

Arts for and by the Blind. M.C. Migel Memorial Library. American Foundation for the Blind: New York, 1976.

Bibliography: Arts for the Handicapped and Implications for Training and Professional Preparation. Christine Doerflinger and Nancy Andrews. National Committee, Arts for the Handicapped: Washington, D.C., 1976.

Materials on Creative Arts: Arts, Crafts, Dance, Drama, Music

Bibliography for Persons with Handicapping Conditions. American Association for Health, Physical Education, and Recreation: Washington, D.C., 1977.

What is the State of Research Pertaining to Arts and the Handicapped? William G. Kalenius. National Committee, Arts for the Handicapped: Washington, D.C.

Books and Other Materials

Alike and Different. Carol Hampton Bitcon. Rasha Press: Santa Anna, Cal., 1976 (music therapy).

Art and the Handicapped Child. Zaidee Lindsay. Van Nostrand Reinhold: New York, 1972.

Arts Projects for the Mentally Retarded Child. Ellen J. Sussman. Thomas Press: Springfield, Ill., 1976.

Creative Art Therapy. Arthur Robbins. Brunner/Mazel: New York, 1976.

Creative Arts for the Severely Disabled. Claudine Sherrill, ed. Texas Woman's University: Deuton, Tex.

Creativity Mobilization Technique. Wolfgang Luthe. Grune & Stratton: New York, 1976.

The Gestalt Art Experience. Janie Rhyne. Brooks/Cole: Monterey, Cal., 1973.

Learning about Shape. Zaidee Lindsay. Taplinger: New York, 1969.

Marian Chace: Her Papers. Harris Chaiklin, ed. American Dance Therapy Association: Columbia, Md., 1975.

Materials from the National Arts and the Handicapped Information Service. National Endowment for the Arts and Educational Facilities Laboratories: New York, 1977.

Museums and Handicapped Students. Smithsonian Institution, Programs for the Handicapped: Washington, D.C.

Transcultural Aspects of Psychiatric Art. Irene Jakab, ed. American Society of Psychopathology of Expression: Boston, 1973.

3: Physical Accessibility

Bibliographies

Current Materials on Barrier-Free Design. National Easter Seal Society for Crippled Children and Adults: Chicago, 1976.

A Bibliography of Information for Facility Planning for Special Education. American Institute of Architects: Washington, D.C.

Books and Other Materials

Access to America: A Compendium of Federal and State Legislation Pertaining to the Removal of Environmental Barriers. Michigan Center for a Barrier-Free Environment: Detroit.

Accessibility Modifications: Guidelines for Modifications for Existing Buildings for Accessibility to the Handicapped. Barrier-Free Environments, Inc.: Fayetteville, N.C.

Accessibility Modifications: Guidelines for Modification for Existing Buildings for Accessibility to the Handicapped. Educational Facilities Laboratories: New York, 1975.

Arts and the Handicapped: An Issue of Access. Educational Facilities Laboratories: New York, 1975.

Barrier-Free Site Design. U.S. Department of Housing and Urban Development: Washington, D.C.

Draft Master Plan: Greenweld State Park. Maryland Department of Human Resources, 1976.

Funding Guide for the Removal of Environmental Barriers. Architectural and Transportation Barriers Compliance Board: Washington, D.C.

Nature Trails, Braille Trails, Footpaths, Fragrance Gardens: Touch Museums for the Blind. American Foundation for the Blind: New York, 1973 (policy statement).

Places and Spaces: Facilities Planning for Handicapped Children. Barbara Aiello, ed. The Council for Exceptional Children: Reston, Va. 1975.

4: Technical Assistance

Arts Yellow Pages. Associated Councils of the Arts: New York, 1975.

Cultural Directory: Guide to Federal Funds and Services for Cultural Activities. Associated Councils of the Arts: New York, 1975.

Federal Assistance for Programs Serving the Handicapped. Department of Health, Education and Welfare, Office of Handicapped Individuals: Washington, D.C., 1977.

Guide to Programs: National Endowment for the Arts. National Endowment for the Arts, Program Information Office: Washington, D.C.

Technical Assistance for Art Facilities: A Sourcebook. Educational Facilities Laboratories: New York.

5: Fund Raising

Bibliography

In Brief Funding Resources. National Committee/Arts for the Handicapped: Washington, D.C.

Books and Other Materials

About Foundations: How to Find the Facts You Need to Get a Grant. Judith B. Margolin. The Foundation Center: New York, 1975.

Annual Register of Grant Support. 10th ed., Marquis Academic Media: Chicago, Ill., 1976.

Approaching Business for Support of the Arts. Business Committee for the Arts: New York.

The Art of Winning Foundation Grants. Howard Hillman and Karin Abarbanel. Vanguard Press: New York, 1975.

A Catalog of Federal Assistance Relating to Recreation and Physical Education for the Handicapped. American Association for Health, Physical Education, and Recereation: Washington, D.C., 1973.

Catalogue of Federal Domestic Assistance. U.S. Office of Management and Budget: Washington, D.C. (published annually).

Cultural Directory: Guide to Federal Funds and Services for Cultural Activities. Associated Councils of the Arts: New York, 1975.

Directory of Organizations Interested in the Handicapped. Committee for the Handicapped, People to People Program: Washington, D.C.

Federal Assistance for Programs Serving the Handicapped. U.S. Department of Health, Education and Welfare: Office of Handicapped Individuals Clearinghouse: Washington, D.C., 1977.

The Foundation Directory. 5th ed., The Foundation Center: New York, 1976.

Funding Sources for Cultural Facilities. National Endowment for the Arts, Architectural and Environmental Arts: Washington, D.C.

A Guide to Community Arts Agencies. Associated Councils of the Arts: New York, 1977.

Guide to Programs. National Endowment for the Arts: Washington, D.C.

A Summary of Selected Legislation Relating to the Handicapped. Superintendent of Documents, U.S. Government Printing Office: Washington, D.C.

The Washington International Arts Letter. Washington International Arts Letter: Washington, D.C. (newsletter).

6: Reading List on Interpretation in the National Park Service

Access: National Parks. National Park Service. U.S. Government Printing Office: Washington, D.C.

Acclimatization: A Sensory and Conceptual Approach to Ecological Involvement. Steve Van Matre. American Camping Association: Martinsville, Ind., 1972.

Acclimatizing: A Personal and Reflective Approach to a Natural Relationship. Steve Van Matre. American Camping Association: Martinsville, Ind., 1974.

The CRM Bulletin. Douglas Caldwell, ed. National Park Service: Washington, D.C.

Environmental Living Program Manual. National Park Service: Washington, D.C., 1976.

Interpretation for Handicapped Persons: A Handbook for Outdoor Recreation Personnel. Jacque Beechel. University of Washington: Seattle, Wash.

Interpretation of Historic Sites. William Alderson and Shirley Low. American Association for State and Local History: Nashville, Tenn., 1976.

The Interpreter. Journal of the Western Interpreters Association: La Jolla, Cal. (quarterly).

Interpreting the Environment. Grant W. Sharpe, ed. John Wiley and Sons: New York, 1976.

Interpreting Our Heritage. Freeman Tilden. University of North Carolina Press: Chapel Hill, 1967.

Interpretive Skills for Environmental Education. Heldref Publications: Washington, D.C. (quarterly).

Islands of Hope: Parks and Recreation in Environmental Crisis. National Recreation and Park Association: Arlington, Va., 1971.

The Journal of Interpretation. Association of Interpretive Naturalists: Derwood, Md.

Living Historical Farms Handbook. John T. Schlebecker and Gale E. Peterson. U.S. Government Printing Office: Washington, D.C., 1972.

The Park Practice Program. National Recreation and Park Association: Arlington, Va. (a publication series).

Preparing Instructional Objectives. Robert F. Mager. Fearon Publishers: Belmont, Cal., 1962.

The Volunteer Community. Ronald Lippitt and Eva Schindler-Rayman. NTL Learning Resources Corporation: Fairfax, Va., 1975.

7: National Organizations Serving the Handicapped

A.G. Bell Association for the Deaf, Inc.
3417 Volta Place, N.W.
Washington, D.C. 20007

American Academy of Cerebral Palsy
1255 New Hampshire Avenue, N.W.
Washington, D.C. 20036

American Association of Mental Deficiency
5101 Wisconsin Avenue, N.W.
Washington, D.C. 20016

American Coalition of Citizens with Disabilities
1346 Connecticut Avenue, N.W.
Dupont Circle Building, Room 817
Washington, D.C. 20036

American Council of the Blind
1211 Connecticut Avenue, N.W.
Washington, D.C. 20036

American Foundation for the Blind
15 W. 16th Street
New York City, New York 10011

American Speech and Hearing Association
10801 Rockville Pike
Rockville, Maryland 20852

Association for Children with Learning Disabilities
4156 Library Road
Pittsburgh, Pennsylvania 15234

Council for Exceptional Children
1920 Association Drive
Reston, Virginia 22091

Epilepsy Foundation of America
1828 L Street, N.W. #406
Washington, D.C. 20036

Muscular Dystrophy Association of America
810 7th Avenue
New York, New York 10019

National Association for Retarded Citizens
2709 Avenue E East
Arlington, Texas 76011

National Association of the Deaf
814 Thayer Avenue
Silver Spring, Maryland 20910

National Easter Seal Society
2023 W. Ogden Avenue
Chicago, Illinois 60612

National Epilepsy League
116 S. Michigan, POB
Chicago, Illinois 60603

National Multiple Sclerosis Society
205 E. 42nd Street
New York, New York 10017

National Paraplegia Foundation
333 N. Michigan
Chicago, Illinois 60601

National Society for Autistic Children, Inc.
169 Tampa Avenue
Albany, New York 12208

Registry of Interpreters for the Deaf
Kendall School
7th and Florida Avenue, N.E.
Washington, D.C. 20002

United Cerebral Palsy Association
66 E. 34th Street
New York, New York 10016

U.S. Department of Health, Education and Welfare
Administration for Handicapped Individuals
Third and C Streets, S.W.
Washington, D.C. 20201

U.S. Department of Health, Education and Welfare
Office of Education
Bureau of Education for the Handicapped
Seventh and D Streets, S.W.
Washington, D.C. 20202

U.S. Department of Interior
Bureau of Outdoor Recreation
Washington, D.C. 20240

8: National Organizations with Interests in Arts for the Handicapped

American Council for the Arts
570 Seventh Avenue
New York, New York 10018

An organization of over 500 state and community arts agencies which provides information and short term consultation services to members, and reports unusual or outstanding programs for the handicapped in its bi-monthly newsletter.

American Dance Therapy Association
2000 Century Plaza, Suite 210
Columbia, Maryland 21004

Architectural and Transportation
Barriers Compliance Board
330 C Street, S.W., Room 1010
Washington, D.C. 20201

A federal agency which provides information and technical assistance on barrier-free design and enforces federal regulations.

Association of Handicapped Artists
503 Brisbane Building
Buffalo, New York 14203

Assists physically handicapped artists in selling and exhibiting their work.

Educational Facilities Laboratories
850 Third Avenue
New York, New York 10022

Disseminates information about new facilities for the arts, arts in found places, participatory museum programs, and arts and the handicapped.

Louis Braille Foundation for Blind Musicians
215 Park Avenue South
New York, New York 10003

Provides such services to blind musicians and students as vocational training, job counseling and placement, and access to musical instruments and equipment.

Library of Congress
Division for the Blind and Physically
Handicapped
Taylor Street Annex
1291 Taylor Street, N.W.
Washington, D.C. 20542

Provides specialized materials for the blind—braille, large type books, and recordings—through 54 regional and 96 local libraries which also produce similar materials based on local demand.

The National Committee, Arts for
the Handicapped
1701 K Street, N.W., Suite 805
Washington, D.C. 20006

Develops and disseminates information about curriculum and instruction in the arts for the handicapped. Exemplifies model arts programs that may be used successfully with the handicapped.

National Theatre of the Deaf
305 Great Neck Road
Waterford, Connecticut 06385

Performs dramatic productions nationally; provides information on education and vocational training for deaf persons interested in acting, directing, and theatre management; holds an annual summer school in theatre techniques.

National Therapeutic Recreation Society
1601 N. Kent Street
Arlington, Virginia 22209

People to People
Committee for the Handicapped
1028 Connecticut Avenue, N.W.
Washington, D.C. 20036

President's Committee for
Employment of the Handicapped
1111 20th Street, N.W.
Washington, D.C. 20007

Provides free publications and newsletter on recreation, arts festivals, architectural accessibility, art therapy, and employment of the handicapped in all professions.

Smithsonian Institution
Programs for the Handicapped
National Air and Space Museum, Room 3566
Washington, D.C. 20560

Surveys programs and services for the handicapped in U.S. museums and develops guidelines for museum educators.

Program Notes and Suggestions

Introduction

Just as these notes and suggestions close this book, so this book closes the Children's Experimental Workshop Program. The challenge before me in 1972 was how to fashion an exciting program for children from the resources immediately at hand. I began with the goal of bringing "parks to the people" by blending park resources with training workshops in the performing and applied arts. The result was a program which would transform the park visitor into a participant in the park experience. Over 3,000 children, both able-bodied and disabled, participated in that experience.

The program was innovative, an as yet untried approach to making parks accessible to special populations, and at the same time, traditional, an expression of the one hundred year old mission of the National Park Service. Like the Chautauqua Movement before it, the Children's Experimental Workshop was conceived and developed in that transition period when the values, concepts, and ideas of the past are tested by the needs of the present. Today, especially since the White House Conference on Handicapped Individuals, there is a growing awareness of those special populations' needs and a growing body of literature to consult. Then there was almost none.

What emerged from the Children's Experimental Workshop Program was a framework sufficient to allow *all* children the freedom necessary to fully use their bodies, minds, and imaginations. To accomplish that, the structure—details of organization—had to be so finely drawn that the structure itself had to seem not to exist. The themes used in the Workshop provided that framework and structure within which the artists, park interpreters, recreation specialists, teachers, and children could work together, set their own goals, then achieve those goals. The nuts and bolts of that structure follow. They should prove useful to field personnel and others interested in devising and implementing their own program based on their own resource.

Wendy M. Ross

1: How to Initiate and Plan for Interpretive Arts Workshops

Getting Started

- ■ Assess budget resources and current site commitments with the site supervisor.
- ■ Identify talents of site staff and seasonals.
- ■ Determine accessibility and visitor patterns of interpretive activity areas (see Section 2).

Getting the Community Involved

- ☐ Contact local organizations serving the handicapped.
    - ☐ Request names of resource people in your area.
    - ☐ Request literature about the broad categories of the disabled—physically handicapped, mentally retarded, and emotionally disturbed.
    - ☐ Request a list of nearby schools whose students are listed with the organization. Note: Many public schools have begun mainstreaming handicapped students. A special orthopedic unit usually is affiliated with the school. Other schools, such as those privately funded, have remained specialized.
- ■ Request a resource person with special physical needs to visit the site to determine accessibility (see Section 2).
    - ☐ Consider suggested modifications in light of limited resources.
    - ☐ Devise alternatives, if necessary.
- ☐ Contact the arts council in your area, discuss your ideas with the staff, and ask about other local art organizations.
- ☐ Contact recommended schools in the area.
    - ☐ Locate key contact person with whom you can maintain an open and continuous line of communication (start with the school principal; you will probably end up with the school program coordinator).
    - ☐ Request a visit to school classrooms in order to assess general mobility of children and to observe the variety of behavior.
    - ☐ Test the school's receptivity to the idea of participating in an interpretive arts program at the site, during school hours, by inquiring about time restraints and transportation. Note: When a program is offered during public school hours, the Board of Education is responsible for providing transportation to and from the program site. When a program is offered during non-school time, your city Parks and Recreation Department may use a special transit service in cooperation with the city transit authority.
    - ☐ Document visits and telephone conversations with a follow-up letter, including information on accessible areas at your site and samples of the park's interpretive programs, materials, and brochures.

Planning the Program

- ■ Develop general workshop design with the staff.
    - ☐ Set up orientation period.
    - ☐ Draw upon site's interpretive resources to select theme(s).

- ☐ Agree on goals.
- ☐ Translate goals into immediate objectives.
- ☐ Brainstorm activities to achieve objectives.
- ☐ Identify limiting factors (time, resources, and level of participation).
- ☐ Select activities.
- ☐ Sequence activities.
- ☐ Identify necessary support systems for activities (people and materials).

- ■ Write up a program proposal (see Section 3) and channel it through the appropriate offices. Note: Through your initial contacts and inquiries, you have alerted individuals and groups of your interest in trying something out. You have also plugged into a communication network which will come in handy when you need additional support.

Implementing the Program

- ■ Select schools which have expressed an interest in participating.
  - ☐ Make advance visits to the school.
  - ☐ Consult with teachers and school personnel about program and logistics.
  - ☐ Note suggestions for any revisions.
  - ☐ Determine number of teachers and other school staff who will accompany children to site programs.
  - ☐ Develop schedule (see Section 4).
  - ☐ Arrange to give a mini-workshop at the school to familiarize children with the program and site staff.
  - ☐ Mail advance materials to schools, i.e., medical disclaimers, photo release agreements, and site information sheets.
  - ☐ Handle publicity to recruit volunteers to assist in the workshops.

Tasks During the Workshop

- ■ Keep program well-paced so as not to lose control.
- ■ Record the sessions.
- ■ Evaluate activities regularly with the site staff.
- ■ Conduct mid-session evaluation with school counselors and teachers.
- ■ Enjoy yourself and keep up the enthusiasm.

Tasks Following the Workshop

- ■ Send thank-you letters to those providing assistance.
- ■ Encourage continued use of the workshop site.
- ■ Prepare a summary report of workshop program.
- ■ Conduct follow-up evaluation with schools.

2: Site Accessibility

Restrooms

☐ Adequate width to doors both exterior and interior
☐ Adequate depth to booths
☐ Grab bars in booths
☐ Ramp at entrance
☐ Height of paper towels, soap, etc.
☐ Doors to booths open outward
☐ Usable booths labeled

Steps

☐ None or only one interior or exterior
☐ Strong railing

Doors

☐ Wide enough and not too heavy
☐ Ramps or long slopes to entrances

Trails

☐ Paved with non-slick, solid surface
☐ Guard rails at danger points
☐ Good access to at least one prime point of interest

Picnic Tables

☐ One side cut off to accommodate wheelchairs
☐ Altered tables labeled

Audio-visual

☐ Aisles wide enough to accommodate wheelchairs

Telephones

☐ Public telephones lowered
☐ Booths large enough to admit wheelchair

Drinking Fountains

☐ Low enough
☐ Area around fountain well drained, not muddy
☐ Spout directed properly for drinking from a wheelchair

Parking

☐ Ramps over curb
☐ One space and a half for each parking space
☐ Each space should be labeled and striped

Historical Restoration

☐ Wide enough "authentic" doorways and walkways

3: Writing a Program Proposal

Introduction

☐ Briefly state purpose of the program and how it will carry out the general goals of recreation, education, and involvement of all children.
☐ Include program location, tentative dates, length of program, number of participants.

Scope of Audience

☐ Organized groups and institutions
☐ Families
☐ Youth agencies
☐ Schools

Program Design

☐ Give overview of program objectives.
☐ Include tentative activity schedule(s).
☐ Break down at least one activity.

Personnel

☐ Job title
☐ Description of position and function
☐ Number needed
☐ Estimated costs

Training

☐ List specific training needs of staff.
☐ List training benefits for staff.

Method of Recruitment

☐ Describe plans for contacting and communicating with people whom the program is supposed to reach.
☐ Describe methods of registering and scheduling participants.

Method of Transportation

☐ Type
☐ Amount needed
☐ Estimated cost

Technical Support Needed

☐ Show what part of site is accessible.
☐ Explain what necessary changes will need to be made.

Equipment and Materials Needed

☐ Expendable
☐ Non-expendable

Budget

☐ Administration
☐ Workshop leaders
☐ Program supplies and equipment
☐ Space cost
☐ Transportation

4: A Closer Look

Sample time module in Children's Experimental Workshop Program

Total Time Module: 33 Weeks

Weeks 1–4

Interagency coordination, planning, ordering of supplies, recruiting of staff, facility preparation.

Weeks 5–8

Orientation (staff), curriculum development, scheduling of events (field trips, etc.), coordination of volunteers.

Weeks 9–18

First session of program

10:45	children arrive at site
11:00	lunch
11:30	pottery workshop
12:15	drama workshop
1:45	children leave site

Week 19

Evaluation reports of first session, development of workshop manual.

Weeks 20–29

Second session of program

10:45	children arrive at site
11:00	lunch
11:30	pottery workshop
12:15	weaving workshop
1:45	children leave site

Weeks 30–31

Final evaluation report. Completion of workshop manual. Follow-up evaluation. Note: The workshop manual and evaluation report are informational material for both cooperating agencies and participating institutions.

Design & Production
Kevin Osborn

Typesetting
Kate Dorrell and Carey S. Groom
at the Writer's Center

Copy Editing
Jane Fox

Illustrations
Judith Hall

Photographic Printing
Lyle S. Rosbotham

Photographs

Carol Lee	4L, 5T, 6L, 7T, 52B, 58, 60L, 62-63, 64, 65, 85, 87, 96L, 104-105, 108B, 109L, 114
Joe Lendvai	6R, 51, 54L, 59, 70, 71, 72, 73, 74, 88, 89, 90, 93, 94, 95, 96R, 98, 99, 100, 118-119, 121, 142B, 151, 164
Liz Middleton	37, 39TL, 39TR, 157
Robin Moyer	5B, 7B, 9L, 9B, 41, 42, 43, 44, 46, 47, 48
Robin Tooker	4R, 8, 28-29, 35, 38T, 38BR, 50, 52T, 52M, 53, 54R, 55, 56, 57, 60R, 61, 66, 67, 69, 83, 84, 86, 91, 92, 97, 108T, 108M, 120, 138, 139, 140, 141, 142T, 168-169
Al Scott	32, 38BL, 39TL, 39B
Molly Roberts	78-81

Wendy Ross

A permanent employee of the National Park Service since 1972, Ms. Ross is a professional artist whose ceramics and sculpture have been widely exhibited. Her most recent sculpture, two larger than life bronzes of Justice William O. Douglas, are permanently located along the C & O Canal National Historical Park and in the Supreme Court. She holds a Masters degree in Arts Education from the Rhode Island School of Design, and has published and lectured extensively on using the arts as a vehicle for interpretation, particularly with special Populations.

As an Arts/Recreation Specialist for the National Park Service, Ms. Ross has formulated and designed various community-based interpretive programs for which she has procured and managed several federal grants. Her work as the founder and Director of the Children's Experimental Workshop, and in the development of Glen Echo Park, including the design of the Artist-in-Residence program, has been recognized by two Special Achievement awards from the National Park Service. She also serves on the National Endowment's Arts and Advisory Task Force to the White House Conference on Handicapped Individuals.

As the Nation's principal conservation agency, the Department of the Interior has the responsibility for most of our nationally owned public lands and natural resources. This includes fostering the wisest use of our land and water resources, protecting our fish and wildlife, preserving the environmental and cultural values of our national parks and historical places, and providing for the enjoyment of life through the outdoor recreation. The Department assesses our energy and mineral resources and works to assure that their development is in the best interests of all our people. The Department also has a major responsibility for American Indian reservation communities and for people who live in Island Territories under U.S. administration.

Glen Echo Park is a unit of the National Park System, Department of the Interior, and is located in Montgomery County, Maryland.